

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3833.

SATURDAY, APRIL 13, 1901.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN,

ALBEMARLE STREET, PICCADILLY, W.
TUESDAY NEXT, April 16, at 3 o'clock, ALAN MACFADYEN, M.D. R.Sc., Fullerian Professor of Physiology, R.I. FIRST OF SIX LECTURES ON 'Cellular Physiology, with Special Reference to the Enzymes and Ferments.' One Guinea the Course.
THURSDAY, April 18, at 3 o'clock, ROGER FRY, Esq. FIRST OF TWO LECTURES ON 'Naturalism in Italian Painting.' Half-a-Guinea.
SATURDAY, April 20, at 3 o'clock, JOHN YOUNG BUCHANAN, Esq., M.A. F.R.S., FIRST OF THREE LECTURES ON 'Climate: its Causes and its Effects.' Half-a-Guinea.
FRIDAY EVENING, April 19, at 8 o'clock, Prof. J. THOMSON, M.A. S.C.D. F.R.S., on 'The Existence of Bodies smaller than Atoms.'

BRITISH ARCHÆOLOGICAL ASSOCIATION.

THE ELEVENTH MEETING OF THE SESSION will be held at 32, SACKVILLE STREET, W., on APRIL 17. Chair to be taken at 8 p.m., when Antiquities will be exhibited and the following Papers read:—
1. 'Sculptured Tympana of English Norman Doorways,' by CHAS. E. KEYSER, Esq., M.A. F.S.A., with Limelight Illustrations.
2. 'Notes on Interments at Ilesdale, North Lancashire,' by T. CANN HUGHES, Esq., M.A. F.S.A.
GEORGE PATRICK, Esq., A.R.I.B.A. Hon. Sec.
Rev. H. J. DUKINFIELD ASTLEY, M.A. Secs.

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President—G. W. PROTHERO, Esq., Litt.D. LL.D.
THURSDAY, April 18, 5 p.m., at 50, Hanover Square, W., the following Paper will be read: 'The Old Mark of Brandenburg,' by W. F. REDDAWAY, M.A.
HUBERT HALL, Director and Hon. Sec.
115, St. Martin's Lane, W.C.

THE FOLK-LORE SOCIETY.—THE NEXT

MEETING OF THE SOCIETY will be held on WEDNESDAY, April 17, when some Astragal and other objects illustrative of Children's Games will be exhibited by Mr. E. LEVETT, and a Paper on 'Persian Folk-lore' will be read by Miss SYKES. F. A. MILNE, Secretary.
11, Old Square, Lincoln's Inn, April 6, 1901.

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LITERATURE

The Works of Lord Byron. A New, Revised, and Enlarged Edition, with Illustrations.—*Letters and Journals.* Vol. V. Edited by Rowland E. Prothero. (Murray.)

THE issue of the fifth volume of Mr. Prothero's scholarly and attractive edition of Byron's letters will leave very little doubt in the mind of the reading public of the new century that Lord Byron as a letter-writer has "come to stay." As we get nearer (in following the chronology of these letters) to the extinction of the "Byronic energy" as a living force, it becomes more and more apparent that the subjective vitality of Byron is not destined to that exhaustion which overtakes one after another of what may be called the ephemeral classics of literature. Fluctuations of fashion there have been and are sure to be with regard to Byron as to others. The wider the appreciation of Cowper, Gray, or Shelley, of Keats, FitzGerald, or the Brownings, as responsible people writing such letters to their friends as must become a permanent heritage for the English-speaking races, the less will be the vogue of the racy, irresponsible, egotistical outpourings of Byron; but vogue they will certainly have to a very distant date, for, with regret be it confessed, there are few more readable books than these Byron letters. It may be that regret is wasted, and that the youth of the new century are bent on reading other things. It may be that they will find little joy in the letters of Gray, choicely elucidated for them by Mr. Tovey, and not much excitement in the Browning letters. It may be that the atmosphere in some of the purer epistolary classics is too rarefied for the new era, and that more spice of fast life and devilry than even Byron's letters contain is requisite to command the suffrages of the future. If so, the journey on that downward slope is bound to be accomplished, Byron or no Byron to help the wayfarer along it; and the sooner folk get to the bottom, the sooner may reaction come in

favour of toiling uphill again to the rarer heights.

We saw recently an account of the government of a public library—that of Boston, Massachusetts, if we mistake not—with special reference to the admission of new novels, a department of the institution's activity said to be controlled by a committee of ladies. Henry James, Mrs. Humphry Ward, and Mary E. Wilkins are among the novelists who have come under the ban of this committee, 'Eleanor,' for example, being excluded on the ground that girls who haunt the public library as a means of nurturing their visions of married life will, if they read that book, begin to "cast about for Manistys as girls of a bygone day did for Rochesterers." We wonder how this committee would deal with Byron's letters. Whether girls will trouble themselves to read them much may be doubted; but how about the boys? An impressionable young man might enter the first volume fairly pure of mind and right of instinct, and yet, by the time he got to the end of the fifth, emerge with his imagination debauched, his sense of right and wrong blunted, his knowledge of all that is base and vile in fast life enormously increased, and (worst of all) ripe and ready to succumb to that spice of attractiveness given to the vices constantly brought before him, as in the least desirable parts of that wonderful book 'Don Juan.' The fact is that Byron's letters are, to use again the slang of the day, 'Don Juan,' "only more so." They are 'Don Juan' without the matchless dexterity of its technique, which, though it cannot sanctify, tends to mitigate by a side appeal to the intellect the too frequent appeals to the grovelling animal passions and the baser tastes of the reader. In 'Don Juan,' although Byron declares, and that with truth, that he paints "your world exactly as it goes," there is yet that degree of artifice—not to say artificiality—without which no painting, whether with brush or with pen, can exist. In the letters there may be artifice; but, paradoxically be it spoken, the main artifice discoverable is that of being natural. Byron was histrionic to the backbone, but he had a marvellous knack of playing Byron. Byron was the one character that he knew thoroughly; and he was not above searching his own nature to the very dregs, and playing the most contemptible parts of his own character with absolute fidelity, in the confident expectation that the audience would never believe it was anything but acting. "He does it as like one of these harlotry players as ever I see"—so like that Dame Quickly herself, could she visit once more the glimpses of the moon, would be astonished at the realism and *aplomb* with which he acts alike the mature scoundrel and the aristocratic guttersnipe (for he began very young). She, respectable good soul by comparison, would never suspect that all this ghastly realism came, not of the imagination, but of having *been there*. But our young England of the twentieth century is in a fair way to set out with solemn levity upon its course of Byronicism—a course which will infallibly teach it that this man, one of the most considerable figures in the literature of England during the nineteenth century, with perhaps the widest of reputations

since Milton—that this man, born and educated as a gentleman, endowed with a genius capable of anything, lived the life of a profligate, made it impossible for the serious-minded of posterity to look upon his character with respect, or even with tolerance, and used his superb intellectual gifts to depict the life he led in colours which last, and which please the experienced and the inexperienced alike. For the experienced—well; they make their study of human baseness with due consciousness of the philosophic result, and their labour has been lightened by the delight which cultivation enables them to derive from the splendours of style. For the inexperienced—not so well; they are but too likely to reason thus, if reason comes into the tale: "Here was a gay and a stirring life indeed! here is phosphorescence of delight in living that life! here indeed was something worth doing—to go through all those varied experiences and then depict them all so as to make such a thoroughly interesting book! Let us go and do likewise." Of course they cannot, but the influence will nevertheless be of the worst.

Of this extraordinary and pernicious life the present volume covers little more than a year and a half: the first letter is dated April 3rd, 1820, the last but one December 12th, 1821 (the last is undated). The documents serve to trace Byron to the end of the time when he was living in the Guiccioli Palace at Ravenna; they carry him over the outbreak of the abortive Italian revolution, the separation of Count and Countess Guiccioli by Papal decree, and the banishment of the Gambas from Ravenna; and they leave him at Pisa, installed with his countess in the Palazzo Lanfranchi. There are one hundred and eighty-three letters in the volume, and of these Mr. Prothero tells us that sixty-eight were unknown to Fitz-Green Halleck, the American editor of the fullest previous collection of Byron's letters. The last letter in the volume is No. 474 of Moore's collection; here it bears the number 968. Many notes which we encounter here are absolutely trivial and devoid of interest of an intrinsic kind. Take this, for instance, to Charles Hanson:—

Ravenna, August 2nd, 1820.

DEAR CHARLES,—I have received your letter. That being the case, I hereby authorize you to enter an *Appeal* immediately. Inform me when and where the further proceedings will come on. Yours truly and affectionately, BYRON.

Such material, of course, all tells in the portentous statistics of additional letters.

The literary period covered by the letters in vol. v. is that of the fifth canto of 'Don Juan,' the tragedies of 'Marino Faliero,' 'Sardanapalus,' and 'The Two Foscari,' the mysteries of 'Cain' and 'Heaven and Earth,' and two satires, 'The Vision of Judgment' and 'The Blues.' Then there is the pamphlet about Bowles's strictures upon Pope; and besides all this the Energy kept a diary for the first two months of 1821, and wrote a series of 'Detached Thoughts.'

There are some points of editorship to which exception may justly be taken. Here is the conclusion of an old passage from a letter to Moore (as issued by him in 1830):

"Pray excuse this ribaldry. What is your poem about? Write and tell me all about it and you. Yours, &c.

"P.S.—Did you write the lively quiz on Peter Bell? It has wit enough to be yours, and almost too much to be anybody else's now going. It was in *Galvani* the other day or week."

The letter may be presumed to be one of those which Moore destroyed as well as retrenched: at all events, Mr. Prothero leaves it with its original blanks. One of these he could have safely filled; and it was not from squeamishness that he did not do so; for the epigram, the "ribaldry" which the poet desired to have excused, was so dear to him that he sent it to Murray as well as Moore; and in the letter to Murray, dated August 17th, 1820 (p. 65), it appears duly without the blanks due to Moore.

For the P.S., Mr. Prothero appends the following note to the question about 'Peter Bell':—

"The Fancy: A Selection from the Poetical Remains of Peter Corcoran (1820), was by John Hamilton Reynolds, for whom, see 'Letters,' vol. iii. p. 45, note 1."

Those who follow this instruction will find nothing about 'Peter Bell'; neither there nor at this point is it explained that a scarce tract of Reynolds's had gone through three editions in 1819 under the title of 'Peter Bell, a Lyrical Ballad,' that he had written and published it anonymously while Wordsworth's 'Peter Bell' was still only announced, and that it was an extremely witty personation of Wordsworth. Nor is it explained that Reynolds himself wrote and ultimately attributed to his invented "Peter Corcoran" a few stanzas entitled 'Peter Bell v. Peter Bell,' which are, indeed, in the very manner of Moore, though his "lyrical ballad" was not. 'The Fancy' is a book of over 140 pages, of which only two happen to have any connexion with the 'Peter Bell' affair; and, as the book is so rare as to be unfamiliar to the general reader, the note is practically useless. What is really wanted of an editor here is an elucidation of the reference: Had Byron only just taken up the question "Who wrote 'Peter Bell, a Lyrical Ballad'?" or had he read in *Galvani's Messenger* a reprint of 'Peter Bell v. Peter Bell,' and if so, from what periodical was it pirated? Reference to "vol. iii. p. 45, note 1," does not help us in the least; but we do find there what we had not observed before—a statement for which no authority is quoted—that Reynolds's "drunken habits placed him beyond the pale of society" when he was County Clerk at Newport in the last few years of his life.

Here is a passage of a most offensive kind about Keats:—

"Mr. Keats, whose poetry you enquire after, appears to me what I have already said: such writing is a sort of mental ****.***** his *Imagination*. I don't mean he is indecent, but viciously soliciting his own ideas into a state which is neither poetry nor anything else but a Bedlam vision produced by raw pork and opium."

Here is another, not much less offensive, concerning Dean Milman:—

"As for Milman (you well know I have not been unfair to his poetry ever), but I have lately had some information of his critical proceedings in the *Quarterly*, which may bring that on him which he will be sorry for. I happen to know that of him, which would annihilate him, when he pretends to preach morality—not that he is immoral

Both these are, to our thinking, cases of bad editorship. Either the charges should be stated fully, or the passages should be left out. The effect of leaving them as they are is to make Byron vicariously a coward; and, whatever else he was, he was not that. Both reputations attacked can take care of themselves; it is Byron's that is harmed. In the case of Keats in particular, nothing which the original shows could possibly be harder on Byron than these carefully arranged asterisks. Both passages are from letters addressed to John Murray; and there are others which indicate the manner of Byron's prurient girding against Keats. We do not care to quote the nasty stuff here.

Keats more than once thought of approaching Murray as a publisher. In the previous autumn, when his brother George was very hardly pressed for money, Keats had written to him from Winchester:—

"The first thought that struck me on reading your last was to mortgage a poem to Murray, but on more consideration, I made up my mind not to do so; my reputation is very low; he would not have negotiated my bill of intellect, or given me a very small sum. I should have bound myself down for some time."

Whether he really approached Murray we are not positively told; but the same brazen considerations that, according to Medwin, Byron admitted as weighing against an honest avowal of his high opinion of Shelley ("If we puffed the Snake," &c.), were there in the case of Keats also. Keats was alive; he was a possible rival; but no sooner was he dead and out of the way than Byron turned round—perhaps for his own credit's sake—and said to Murray of 'Hyperion,' one of the poems in the volume which had called forth his rancorous denunciations, that it was "a fine monument" and would "keep his name." Within a few months he went still further, describing the fragment as "actually inspired by the Titans," and "as sublime as Æschylus."

It is a curious reflection that Byron is personally most attractive when "his monkey is up," so to speak—his real monkey, not the histrionic monkey he put up for poor John Keats's damnation as far as in him lay. The freedom of his communications with Murray invests them with a peculiar quality of lordly petulance that is inimitable. This volume shows him sore with Murray about the great bibliopole's pusillanimity in the matter of 'Don Juan,' to which he refused his august imprint. Byron was angry, too, at the misprints in the second instalment, and as good as called Murray a liar for attributing the errors to the original manuscript. The poet presented a copy of that instalment (cantos iii., iv., and v.) to a Mr. Mawman, with an autograph inscription, including the following denunciation:—

"Mr. Mawman is requested to show this copy to the publisher, and to point out the gross printer's blunders, some of which only the author has had time to correct. They did not exist in the MSS. [sic, as usual], but are owing to the carelessness of the printer, &c."

Murray evidently did not like this, and probably failed to relish his own inclusion in a derogatory " &c." On November 3rd, 1821, we find Byron addressing him again thus (p. 471):—

"I gave him [Mawman] that book with the inscription to show to you, that you might correct the errors. With the rest I can have nothing to do; but he has served you very right. You have played the stepmother to [Don] Juan throughout, either ashamed or afraid, or negligent, to your own loss and nobody's credit. Who ever heard before of a publisher's not putting his name? The reasons for my *anonyme* I stated; they were family ones entirely. Some travelling Englishmen whom I met the other day at Bologna told me, that you affect to wish to be considered as not having anything to do with that work, which, by the way, is sad half and half dealing—for you will be a long time before you publish a better poem."

"You seem hurt at the words 'the publisher.' What! you—who won't put your name on the title page—would have had me stick J. M., Esq^r on the blank leaf. No, Murray! you are an excellent fellow, a little variable and somewhat of the opinion of everybody you talk with (particularly the last person you see), but a good fellow for all that; yet nevertheless I can't tell you that I think you have acted very gallantly by that persecuted book—which has made its way entirely by itself, without the light of your countenance, or any kind of encouragement—critical—or bibliopolar. You disparaged the last three cantos to me, and kept them back above a year; but I have heard from England that (notwithstanding the errors of the press) they are well thought of; for instance, by American Irving, which last is a feather in my (fool's) cap."

The portraits of Byron in this volume are reproductions of the decrepit-looking full-length drawing by Count D'Orsay and the full-length silhouette in white on a black ground cut in paper by Mrs. Leigh Hunt, representing Byron seated in riding costume. Of Shelley, who figures in the Pisa period of Byron's life, there is the inevitable Curran sketch—a good photo-sculpture by Messrs. Walker & Cockerell; and a charming reproduction of the Lawrence portrait of Lady Blessington.

The Indian Borderland, 1880-1900. By Col. Sir T. Hungerford Holdich, K.C.I.E., C.B. (Methuen & Co.)

Few departments under the Government of India have more varied attractions than the Survey, though its officers, a highly distinguished body of public servants, are usually confined within its limits for appointments and promotion. Hence they are not found filling generals' commands in the army, or in the position of governors or administrators of provinces—prizes open to those who select other branches of the service. But, in compensation, they begin work better paid than many others, and have the prospect of a fair proportion of good appointments. Much of the duty is of a highly interesting kind, involving field work in winter or so long as climate permits, often in beautiful countries, whilst the results of observation may be plotted and reduced to order during summer at abodes pleasantly situated in the cool regions of the hills. They also may get their share of active service, for survey parties are attached to the various expeditions which have constantly to be sent out from some part of India's extensive land frontier. Their life and experience specially fit them for the study of geography, which often begins rather than ends with retirement from their profession.

In the volume under consideration we have an example of how its author is employing his leisure; it is a record, or perhaps more correctly a collection of records, of the various expeditions, civil and military, on which he has been employed, beginning with the Afghan war of 1879-80, and ending with his retirement in 1900.

He had no reason to complain of want of variety. The Afghan war furnished opportunities for survey of the unattractive desolation of part of Baluchistan in the south, and of the beauties of Logar and Kohistan in the north. Of the southern Afghan campaign an incident is mentioned to which much interest and no little mystery is attached. Sir Donald Stewart, who commanded the army, marched from Kandahar towards Kalat i-Ghilzi, a fortress on the road to Kabul, which was held by the enemy. Knowing that Col. (afterwards Sir James) Browne had extraordinary influence with the Ghilzis, Sir Donald sent him ahead of the army to reconnoitre. Browne had been privately assured by some men of that tribe who accompanied him—such was the belief of the garrison in his being a saintly Musulman—that if he occupied the fort no one would touch him. He trusted them, sent them before him to prepare the garrison, and, with but eight men of the 19th Bengal Lancers under Lieut. Massy, boldly entered the fort, which was garrisoned by 300 men, who with arms in their hands received him somewhat sulkily, but offered no resistance, while he spent five hours there taking stock of the provisions and spiking the guns! The secret of his influence was an extraordinary personal resemblance to a mysterious European who had lived for some years in that part of the world and had completely acquired the devotion of its fanatical population; nothing—not even his personal assurances—would convince them that Browne was not their spiritual guide. This strange story may be found in *Blackwood's Magazine* of August, 1896.

In the northern Afghan campaign, though the field was restricted, much useful surveying was done during the first phase of the war, triangulation being carried up the Kuram and Khaibar as far as the troops went. During the second phase the country round Kabul was visited and expeditions were made to Laghman, Logar, and Kohistan, though advance in many directions was not carried nearly so far as in the old days of 1839-41.

After the Afghan war Waziristan was entered in 1881, and much valuable information was collected; then in 1883 the ascent of the Takht i-Suliman was made in circumstances both interesting and exciting, for the survey party and its escort had the unusual good fortune to catch their enemies in a trap. The Sheranis had prepared to resist the advance, and had chosen a position from which they could in safety and at their convenience effect their object. But they did not know that a part of our force had ascended and got above them, so that their actions could be observed. What happened is thus described:—

"They [the Sheranis] were all looking downward, craning their necks to see the first advance of those idiotic sahibs who thought they could walk to the top of the Takht by the

Pazai staircase; a crowd as of busy ants, if ants could be filled with an inflated pride at their own vast ingenuity, and with a whole gamut of Musulman invective besides. The sahibs were just beginning to walk up. Even as we got our first hurried glance at the position, the first shell came curving up into the mountain air, and burst above our heads in a pretty but ineffective shower. It was answered by a yell of derision from the Sheranis, and by yet another fiercer, louder yell from the Sikhs above them. They could be held no longer. It was impossible to get down to the enemy without tumbling on to his head, so that it was best to let him take what he might get from where we stood on the heights above. One fierce volley right into the midst of them—one wild shriek of delight from the sepoys, and then ensued such a getting away from out of that cleft as I have never seen before, and never shall see again. It was as if hot water had been poured into the ants' nest. There was no waiting to see where the volley came from.....A few of the best and bravest (including their chief Jumal) remained stretched on the ground where they had stood; and the rest in a scattered crowd rushed straight down the track."

up which our advance was ascending. So they fared badly, and there was no further interruption to the operations of a typical frontier survey.

The next work was of far greater importance and in many respects far less satisfactory in respect to our prestige; for though the Russo-Afghan boundary was in a way settled, the part played by the British portion of the commission in respect to the "regrettable incident" at Panjdeh is not one which can be regarded with any feeling of satisfaction. It is here described in a very brief and mild manner:—

"Of a sudden the crash came—Panjdeh was occupied by the Russians! The Afghan troops were in full retreat to Herat, and we had to retire on to the Persian border and take up a fresh position of idle speculation as to what the next move in the game might be."

Those who are curious to know what Orientals thought of the transaction may satisfy themselves by reference to the autobiography of the Amir of Afghanistan, recently published, in which, with some cynical malice, he has not gone out of his way to spare our wounded pride.

After some delay delimitation proceeded, and was brought to a close at the end of the autumn of 1886. Then followed work in Baluchistan and the Persian Gulf, on which the telegraph steamer Patrick Stewart commemorates one whose services in connexion with telegraphs, both in peace and in war, were of the most distinguished kind, and who, it is pleasant to see, is not forgotten, though he died as far back as 1865.

What is known as the Durand mission to the Amir led to many interesting surveys. The names of the chief places visited recall events unforgettably because they happened within the last six years and were of unusual importance. Under Afghan escort the Kunar Valley was visited, and Chitral was besieged whilst the party were within sixty miles, no movement being made from that quarter for its relief. There is no clear explanation of this, though it may be inferred that the Afghan escort and troops in the neighbourhood were favourably disposed to the besiegers, if they did not actually join their ranks.

In 1895 a short excursion was made from

the Kunar Valley into Kafiristan, which the author prefers to spell Kafiristan on grounds of which we are ignorant, the ordinary custom being when words end in a consonant, as Afghan, Baluch, Kafir, &c., to add *istan*, a Persian termination meaning place or country, and we have Afghanistan, Baluchistan, Kafiristan. When the word ends in a vowel *stin* is added; thus Hindu, Hindustan. Possibly the pronunciation by the inhabitants of the neighbourhood may have induced the author's spelling, for it is recorded that in 1603 Benedict de Goes, when between Peshawar and Jalalabad, heard of a country to the north called "Capperstan." Be that as it may, the land of the unbeliever is one of much beauty, and the excursion into it is well described.

Then the Pamirs were visited, Russian hospitality was enjoyed, and Sven Hedin, "accomplished as linguist, artist, and geographer, was a most welcome addition to the social circle." In contrast with these uplands, the boundary between Persia and Baluchistan had to be fixed in 1896; and next year the campaigns on the north-west frontier against the tribes in Swat on the north side of the Kabul River, and the Afridis on the south side, gave Sir T. Holdich his final opportunities for map-making. How he made use of them is well told; and it may be gathered that he is disposed to connect the troubles we had to meet with the policy of the Kabul ruler.

These pages generally are pleasantly written, and cannot fail to interest many readers, chiefly, no doubt, those who have some knowledge of the countries described and of our interest as a nation in them. Curiously enough, the author having been a surveyor, the map is by a long way the least satisfactory part of the book. It is difficult to account for this save by want of care in selection or preparation, for many names omitted in it may be found in other maps by the same firm. There are also a number of mistakes which might have been corrected in proof; most of them are of no great consequence, but still they detract from the finish of the work. We may note, for instance, that the officer referred to on p. 2 as having supplied valuable geographical information was Lieut. James Sutherland Broadfoot, of the Bengal Engineers, killed at the Parwan Pass in 1840, not George Broadfoot, to whom the defence of Jalalabad was mainly due, and who was killed at Firozshah in 1845. On p. 35 the disaster of 1843 is mentioned; 1841-42 should be substituted. On p. 131, for "11th British Lancers," read 11th Bengal Lancers; on p. 139, for "Potringer," read Pottinger. These and other little slips might be corrected with advantage if opportunity occurs.

The illustrations deserve a word of praise; many of them are from sketches by the author, others are from photographs, but all add to the value of an attractive book.

The Great North Road: the Old Mail Road to Scotland. By Charles G. Harper. 2 vols. (Chapman & Hall.)

THE old coach roads of England are Mr. Harper's special domain. He seems to know far more about them and their associations than any one else. We have read with pleasure several of his earlier volumes,

but his latest are the best that we have seen. The pleasure we derive from these pages, however, is mingled at times with no little amount of irritation, for the author too often indulges in a habit of dealing out censure on men and things which relate only in the most casual manner to his subject, and are, moreover, out of place in books of travelling gossip. It is not possible, we suppose, to write concerning the Great North Road without referring to Jeanie Deans, who tramped thereon. That Mr. Harper should do so is a matter of course; but he will find, we think, few readers to relish his criticism of her character. To the greater number of us Jeanie is as natural and lifelike a personality as Scott ever created. Whether in this instance the majority be right or wrong is of little importance to anybody but himself; it is, however, important that we should be protected from such poor stuff as this:—

“‘The Heart of Midlothian,’ indeed, is a fantastic novel, quite unworthy of the Wizard of the North, and its wildly improbable characters and marvellous encounters are on a par with Harrison Ainsworth at his worst.”

A similar remark is suggested by the reflections on the taste of certain Dukes of Northumberland. We by no means wish to defend the architectural freaks of the duke who “restored” Alnwick in the eighteenth century, or his successor, who about 1855 swept away the imitation Gothic of his ancestor, and supplied its place with something else which seems to be equally displeasing to Mr. Harper. Our author is, indeed, no respecter of persons; the Bedford family are dealt with in the same fashion. We willingly grant that they have been guilty of architectural vagaries which it is quite reasonable to condemn, but to speak of them as “the accursed Russells” goes beyond the limits of such criticism as we understand, while it indicates a painfully limited vocabulary. Mr. Harper should really bear in mind, when he puts pen to paper, that what is now regarded as right feeling on matters of architectural taste may be by no means a permanent possession, and that contempt for those who strove after what they regarded as beautiful or fitting in the time that is past furnishes but sorry evidence that we ourselves are in advance of those who have gone before. The barbarisms and incongruities of our own time which have been cast in a different mould may probably be just as little pleasing to men unborn.

Notwithstanding these defects, Mr. Harper has produced a book which is calculated to give both pleasure and instruction to almost every reader, and must become a document of historical value when men no longer remember the old coaching days. Here and there, indeed, we come on important facts which are new to us; for instance, he tells us that safety coaches were advertised “lined with copper, and secure against bullets.” To recall the memory of the old posting inns and the many quaint characters that have visited them is now a pleasant pastime to the few survivors who can remember them in their glory. We wish we could have overheard some of the many long conversations which Mr. Harper must have held with these relics of antiquity. It is evident that he has drawn on his note-books freely; but he must

have been told many a racy anecdote that has found no place in his printed pages. The mere passengers have evidently some interest for him, but his warmest affections are absorbed by the coachmen, the postboys, and the landlords. Of these the coachmen seem to have the chief share. We ourselves knew in his latter years one of these old fellows, who when the coaches were taken off the roads dwindled into the position of the keeper of a toll-gate. It was a hard lot, and he by no means bore it with uncomplaining fortitude. “Naught comes this way now except men in gigs and gipsy-vans,” he said. This was an exaggeration, though a pardonable one. The highway which the bar impeded was not one of the great roads of the country—only a feeder—but many coaches and post-chaises innumerable had plied thereon when the old man was in his prime. The railway line ran very near his house; happily for him, however, it was at the back, so that when indoors he could not see the trains, and when working in the garden he turned his head away. He died with the comforting notion deeply impressed on his mind that “They’ll all come to nowt soon. But then it’ll not be in my day,” as he used to add with a sigh.

Mr. Harper’s work becomes more interesting as he journeys northwards. The earlier part of the road, in the neighbourhood of London, does not seem to have the same attraction for him as the rest. It is not till we get some fifty miles from town that the full spirit of the book comes upon us; but the early pages contain things of much interest. There is, for instance, a picturesque account of John Palmer, who has been called the father of mail coaches. He is almost forgotten now, but was famous before his work was superseded by the locomotive. Palmer’s is not the only worthy name that has gone down in a revolution which no one could foresee. He must have been a man of great force of character as well as of much practical knowledge and power of organization, or he could not have carried out the work he ventured on in spite of the opposition of the Post Office. “Government officials,” Mr. Harper remarks,

“have a wonderful power of passive resistance and an insensibility to argument and proof which might be envied by a lamp-post. It was thought a brilliant rejoinder when one of these Post Office underheads replied to Palmer’s scheme for supplanting the slow and uncertain postboys by fast coaches with the observation that there was no reason why the post should be the swiftest conveyance in England.”

Palmer was only in a secondary manner connected with the Great North Road. He was a native of Bath, and his work was in the first instance devoted to improving the communications of the west of England. Mail coaches were put on the Bath road in 1784, and their success was so undeniable that the chief towns of the kingdom began at once to agitate for similar advantages. Mail coaches soon began to run between London, York, and Edinburgh. Their speed was regarded as something wonderful, for it took but three nights and two days to accomplish the journey from one capital to the other.

The writers who have described the days of the mail coaches do not tell much of

the old post-chaise, yet travelling by it must have been in many ways extremely pleasant, for you could go as fast or as slow as you liked, and spend the night wherever fancy dictated. The great drawback was the heavy cost. Mr. Harper calculates—and we think he is below the mark—that the journey from Edinburgh to London, including tips to postboys, toll-bars, and expenses at inns, could not have been accomplished under thirty pounds. A Yorkshire squire, who, when he went to town for the season, taking his family with him, required two chaises, although his servants went by the coach, was wont to say that, including all expenses, the journeys to and from London used to cost more than sixty pounds. No wonder that rich and poor alike, with the exception of a few obstructive fanatics, welcomed railway travelling gladly. The crack of the whip and the rumble of wheels resound through Mr. Harper’s pages. We wish, however, some further light had been thrown on the other modes of travel along the great roads. He has not much to say about the stage-waggon, except what he has extracted from ‘Roderick Random.’ We do not wish to depreciate Smollett. What he says is probably in a sense autobiographical; but if so, it is history highly idealized. Surely something might yet be gleaned of the tragedy and comedy of life as men and women lumbered along through light and darkness, cold and heat, in those slowly creeping wains. We have heard that their pace at the fastest was but four miles an hour. Waggon were the earliest form of public conveyance. How long they have been in use no one knows; and there are yet, we have been told, survivals on the road in obscure places where the railway has not ventured.

The author’s local jottings, though often remotely connected with his subject, are, in great part at least, on such matters as may have attracted travellers on the road as they journeyed from place to place. Some of the tales are gruesome enough. There is not much to tell of in a mere commonplace murder, but such things excite the feelings when recent and when one is near the spot where the deed was done. A crime of this kind was perpetrated for the sake of gain at Scrooby in 1779. The toll-bar man and his mother were murdered by a man named John Spencer, a shepherd, who was hanged in consequence at Nottingham, and his body gibbeted near the site of the tragedy. As this now nearly forgotten crime has been chronicled here, we may mention that the murderer was not captured at once. He escaped with his booty into Lincolnshire, where he was arrested at a farm now called Willoughton Grange. He had taken refuge with a friend who was quite ignorant of his reason for seeking his hospitality. Gibbeting occurs once again in Mr. Harper’s pages, this time in a far more terrible shape. At Merrington, not very far from Ferry Hill, a shocking murder was perpetrated in 1685. Andrew Mills, a lad of eighteen, killed three children of the farmer for whom he worked, in the absence of their parents. The murderer seems to have been the victim of religious mania. He said that he was moved to act as he did by hearing a demon say to him “Kill—kill!” The unhappy creature

was hanged, but not till quite dead, and then gibbeted near the spot where the deed was done. His sweetheart kept him alive for some time by giving him milk. Such is the tale still current in the neighbourhood. Of the murder there can be no question, but that the criminal was gibbeted alive is in the highest degree improbable. Those who know how the bodies of malefactors were prepared for the gibbet will agree with us, and for others it is not necessary to enter into details. Mr. Albert Hartshorne, who has evidently examined this story with care, gives as the result of his inquiries the opinion in his 'Hanging in Chains' that the story is a mere fable. It is, notwithstanding several traditions to the contrary, very improbable that gibbeting alive was ever practised in this country, and impossible, as we believe, that such an atrocity should have been perpetrated so recently as the reign of James II.

When we arrive at York, as is natural, a long stay is made, and many things of interest are mentioned, others which cause surprise. What reason Mr. Harper may have for discoursing at all concerning the Brigantes we are unable to fathom, but he was not wise to tell us that they wore no clothes. When will people learn that our forefathers before the Roman occupation were not naked savages? It was, we think, unnecessary to repeat once more the tale of the terrible tragedy of the Jews of York; but, as it had to be told, we must enter a protest against the moral drawn that the sufferers "simply fell victims to that revenge which has been aptly described as 'a kind of wild justice.'" It is painful to those who know what the facts really were to meet with any extenuation of this great act of unreasoning ferocity. By a similar line of argument there is not a crime in human annals which might not be made to look very much like virtue.

Dick Turpin, the well-known highwayman, figures here as a matter of course, but he draws from Mr. Harper not one note of admiration or sympathy, such as silly people yet sometimes shower upon his criminal memory. The author takes the common-sense and historical view, and therefore regards Turpin as a low-minded scoundrel, no better than the modern burglar of the more dangerous type. He utterly rejects the marvellous ride from London to York, for which, whether impossible or not, we do not believe there is a shred of evidence. Black Bess, now become more famous among a certain class of Yorkshiremen than Eclipse himself, is probably as mythical as Sleipner, the eight-legged horse of Odin—indeed, we have heard it gravely maintained that the mare may be a far-away reminiscence of that potent animal; but it is a mistake to say that "Harrison Ainsworth.....invented not only the ride to York, but Black Bess as well." Household tales as to both steed and rider were known long before he began to write, and there was at least one rude Yorkshire song setting forth their merits.

Ferrybridge is undoubtedly what Mr. Harper represents it to be—a grimy town. It must have been a great halting-place from a remote period when men journeyed backwards and forwards north and south, and so it continued to be till the time of the railways. The Swan and the

Angel were notable hostelries. Which was the better for man and beast it would not be safe to say, for authorities differ. The Angel was, however, the larger; it is now turned into private houses, and the Swan stands gaunt and empty by the riverside, fast falling into ruin. The author does not mention the fact that when the Jacobite lords were sent southward for trial in 1746, they stayed at one of the inns here. This was, however, the case. A lady who died within the last twenty years, at a very great age, knew, when she was a child, an old woman who, when quite a little thing, was lifted up to one of the inn windows to see the three lords who were having a meal there—most probably supper. She added that they were talking and seemed very cheerful; their names she did not know. They were, however, probably Balmerino, Kilmarnock, and Cromartie, for we do not think that Lovat would be sent with them. This old lady used to tell another tale relating to Ferrybridge. A very nervous gentleman, who was going from there to York, left, without knowing it, his purse on the table at the inn. A postboy was sent after him with the missing property, and, coming up to the window, called out, "Your purse, sir, your purse!" The nervous gentleman took him for a highwayman, and at once shot the poor fellow dead.

The Wheatsheaf at Rushyford, Mr. Harper tells us, was a favourite resort of Lord Eldon, who had established there a private cellar well stored with port reserved for his own and the landlord's especial use; but there is no mention of another notability who once was there on an occasion which he would never forget. Graystones, the chronicler, records that in 1317 Lewis de Beaumont, Bishop of Durham, a very great man in his own estimation and that of others, who is spoken of in his epitaph as "Nobilis ex fonte regum," was set upon there by Gilbert de Middleton, and spirited away to Mitford, of which castle Gilbert was then the *custos*, though not the lord. The case was one of vulgar highway robbery, but has a certain picturesque quality about it. It is a curious instance of the daring of the Border thieves of the fourteenth century, for the bishop must have been going to visit his diocese with a powerful and stately retinue. To carry off a bishop, and that one of no ordinary kind, but a blood relation of the kings of France and England, was, even in those wild days, a very serious matter, as Middleton found to his cost, for, when captured, he was sent to London and hanged.

A History of the English Church. Edited by the Very Rev. W. R. W. Stephens, B.D., Dean of Winchester, and the Rev. William Hunt.—III. *The English Church in the Fourteenth and Fifteenth Centuries.* By W. W. Capes. (Macmillan & Co.)

IF the new history of the Church of England is completed on the lines on which it has so well set out, it will, but for one qualification, secure an accepted position as the standard work on the subject. It is necessary to qualify our judgment, because we consider that the exclusion of foot-notes

and any but general references to authorities places the work on a lower footing than that to which it is rightfully entitled by the excellence of its contents; for while the narrative is such as will be found deeply interesting by a very wide circle of readers, it will be specially welcomed by those who, not claiming to be scholars in any special sense, yet have the scholar's instinct of wishing to have a warrant for what they read. A very small selection of references would have satisfied them, but here they are given nothing but a set of "authorities" at the end of each chapter, and these lists are by no means carefully compiled. Thus neither Walsingham nor Knighton is an authority for the reign of Edward I. (p. 24); both historians did little more than compile and excerpt from Hemingburgh and Higden for the earlier parts of their works. Adam Murimuth is cited from Sir E. M. Thompson's edition; but Robert Avesbury, which was published in the same volume, is only referred to in Hearn's text of 1720 (p. 108). Mr. F. D. Matthew is mentioned twice on p. 131 with varying initials, and Dr. Rashdall is twice called "Rashdale" on p. 364, where also Anthony Wood appears as "Wood (A.E.)."

But if Canon Capes has taken little pains in drawing up his lists, it would be wrong to infer that he has not been careful in reading the authorities themselves. On the contrary, he has read very widely, and brought together a very large amount of highly interesting data concerning the internal history of the English Church, such as will be sought for in vain in other modern accounts. Our only complaint of him on this head is that he has paid rather too much attention to the various editors' opinions, and has not always studied the texts for himself. Thus on p. 65 we are told that the abbots of St. Augustine's, Canterbury, refused to make profession of obedience to the archbishop:—

"These scruples were over-ruled, however, and the Papal Bulls on which they relied as evidence were proved to be impudent forgeries and burnt in the king's presence by the Bishop of Evreux."

Mr. Capes was not called upon to relate this episode, as it belongs to the reign of Henry II.; but as he has mentioned it, he would have done better not simply to follow the late Dr. Sheppard's summary of what took place. For it has been clearly established by Mr. Round that the document contains no mention of the king, and says nothing about the Bishop of Evreux visiting England at all.

But, speaking generally, we acknowledge gladly that Mr. Capes has used his authorities with sobriety and judgment. His narrative is full of vigour and yet free from exaggeration. Sometimes he adopts a tone of criticism not unmixed with irony, as in the following remarks on Wycliffe's position:—

"The editor of some of Wycliffe's treatises speaks of his 'essential moderation,' 'paradoxical as it may seem'; another bids us mark that he only 'cautiously and conditionally' calls the Pope antichrist; a third tells us that 'his experience taught him that deep-rooted prejudices and old customs must be treated with a gentle hand.' As regards doctrine, the estimate of his moderation will vary with the ground on which his critic takes his stand. He held firmly and fervently such essential elements of the faith

as most Christian communities accept; he spoke reverently of one sacrament as least; but he would certainly, if he had had the power, have made a clean sweep of most of the ministerial forms and ancient usages of the Church. Judged by his own standard, his own position was a false one, alike in his old days of Oxford life and in his latest years of parochial retirement. To found colleges was a mistake; endowments were baneful to religion; employment of beneficed clergy in the service of the Crown was not to be justified; the usual duties of a parish priest at Easter might be irksome to one who had spoken with contempt of 'rowing (whispering) in a priest's ear' and 'singing in a painted church.' We cannot find, indeed, in any of his works a definite scheme of an organized church order to replace the hierarchical system which he vehemently attacked. A presbyterian clergy, ministering in homely guise in buildings unadorned, receiving the necessities of food and clothing from the free-will offerings of their flock, bearing their frequent protest at the worldliness and pride and faulty Gospel of the old church, laying little stress on any forms, but very much on preaching,—such seems the ideal of his homilies, and this, with such sweetness and light as it could carry with it, might be possible in days to come."

A fresh point might have been added to Mr. Capes's remarks if he had been aware of a fact which has only come to light since he wrote his book, namely, that Gregory XI. gave Wycliffe, when rector of Ludgershall, a licence to hold his canonry and prebend at Westbury together with his benefice, and with expectation of a canonry and prebend at Lincoln, to which the Pope had "provided" him.

The Wycliffite movement forms the central feature of the history contained in Mr. Capes's volume. We are therefore sorry to find that he has not kept himself thoroughly abreast of the results of recent examination of the details of the reformer's life. He does not, for instance, seem to be aware of the important essay in which Prof. Loserth has almost proved that Wycliffe's arguments against the payment of tribute to the Pope refer to the demand made in 1374, not in 1365, a conclusion which reduces the period of his public career by nine years. Nor has Mr. Capes mentioned the elaborate State Paper which Wycliffe wrote in defence of the violation of the sanctuary at Westminster in 1378. On the other hand, he is, we think, unnecessarily exercised by Father Gasquet's work on the origin of the Wycliffite Bible.

In 217 pages the narrative is carried down to the reign of Henry VII., and the remainder of the volume is devoted to a series of seven chapters dealing with the system of the mediæval English Church in its practical working. This strikes us as certainly the best part of the book. The author takes in turn the mediæval bishop and his officials, the cathedral chapters, the parish clergy and parish life, the monastic life, friars and pilgrims, schools and universities, and finally the influence of the Church on social life. Under each of these heads he shows remarkable skill in grouping a great variety of detached pieces of evidence; and his judgment is as sane as his knowledge is versatile. He has a pleasant air of candour in relating stories which tell both ways. Thus, after reminding us what a large and heterogeneous body the mediæval clergy

were, embracing as they did "nearly all forms of skilled employment beyond those of trade and ordinary manual labour," he is not surprised that there should be proof enough of misconduct among them. "Stress," however, he adds,

"may fairly be laid upon the fact that in the parochial returns of very early date [in the fourteenth century, containing the parishioners' answers to inquiries about their parson].....the accounts are for the most part favourable. 'They see no reason to complain,' though sometimes he is too old to do his work. Of course there are exceptions, where they feel aggrieved because he lets beasts of all kinds graze in the churchyards, much to the befouling of the ground, or uses the church to brew his beer. One parson is leprous, and yet to their grave risk will take part in the services in church. In other cases he absents himself too often from the parish, and at times we read, though rarely, that his morals are not above suspicion."

Mr. Capes's account of the intellectual conditions of the last centuries of the Middle Ages is good and illuminating, but we must object to one statement, which rests upon a serious misconception. Of the monastic decline of that period we are told that "the great schoolmen had no successors in the cloister," but as a fact the entire scholastic movement had never been welcomed or appropriated by the monks. It was the work of seculars and friars, and we cannot recall the name of any monk among the famous schoolmen.

Petites Légendes. Par Émile Verhaeren. (Brussels, Deman.)

M. VERHAEREN is not the least distinguished of those recent writers who, under many banners, have endeavoured to restore to French poetry some of its earlier qualities, and, with recovered metrical liberty, to catch again the colour, the undertones, the emotional range of its mediæval and Renaissance developments. His measure of success has been very considerable. He has beaten his rhythm into a flexible thing, capable of great variety of handling, and responsive to his moods. He has fitted it to an individual diction, and made it the medium of a powerful faculty of visual imagery. His pages gleam and glow with tropes. This is a very characteristic and splendid one:—

On eût brûlé sa chair, comme infidèle,
Jadis, aux temps anciens, quand les bûchers
Dans un décor de vieux clochers
Se déployaient, ainsi que des paons rouges.

'Petites Légendes' is in a sense a reversion to the type of M. Verhaeren's earliest work. Its note is the poetic apprehension and reflection of the temper and moods of Flanders. The poet has absorbed and renders to the full the spirit of the Teutonic folk, with its sluggish and fiery blood, its orderly, laborious, bovine, everyday habit, and its sudden ebullition into the frenzies of intoxication and physical wantonness under the goad of charivari or kermess. This paradox he paints with a sombre richness of imagination, sparing no word of brutality and lewdness, and bringing out the strange freaks of contrast, the nearness to the soil, the measureless antiquity of the life. Flanders would not be what it is did not there blend with its frank and practical realism a curious strain of superstition that attaches itself with fine indifference

to the conceptions of Christianity and to half-forgotten memories of paganism. Out of this instinct M. Verhaeren weaves the stuff of his legends, using the supernatural not, of course, for the sake of mere anecdote, but for its symbolism, to touch with emphasis just those moods and aspects of existence whose soul he desires his verse to communicate. Some of his imaginings have a veritable mythopœic quality in the largeness of their vision and their insight into the deep of things. Such is the story, akin to that of Melampus, of Jan Snul:—

Son cœur n'était profond que pour les bêtes.

Mais celles-là, comme il les aimait!

Et comme il les accoutumait

A son amour tenace,

Avec des gestes doux qui longuement assistent,

Avec des mots naïfs qui vivement insistent;

L'hiver, les jours de pluie et de vent fou,

Quand le soleil, comme un paquet de haillons roux,

Est balayé, dans un coin de l'espace,

Son pauvre et vieux logis servait de rendez-vous

Pendant les chasses,

Aux daims, blaireaux, putois, renards et même aux

loupes.

A vivre ainsi d'une existence familière,

Avec tous ceux des trous et des tanières,

Avec tous ceux des champs et des forêts,

Jan Snul apparaissait,

Comme un antique et boucané satyre.

Rien n'éclatait qu'il ne comprit,

Dans leurs abois, ni dans leurs cris.

Il devinait ce qu'il fallait leur dire

Avant que la colère ou bien la peur

Ne provoquât leur fuite ou leur fureur,

Comme un brusque ouragan, à travers les brous-

saillies.

Jan Snul dies, and when the gravediggers

have come and have borne him away

Dans la luisante herbée et le décor

Silencieux et vert des arbres funéraires,

the beasts gather in unheard-of troops from the whole countryside to howl around his tomb. The peasants are alarmed, and endeavour to drive them away. There is a strange and primitive battle, in which finally the hero Nel Frankenlap subdues the beasts. They slink away into the brushwood, and the peasants hold a revel in their champion's honour:—

La bière étincela dans les verres profonds;

On but, comme aux temps d'or des sauvages

kermesses,

Benedictus le sacristain, là-bas, sonnait la messe

Et l'on trinquait, d'après le rythme du bourdon.

Et depuis lors, sous l'herbe et les crucianelles,

Jan Snul écoute autour de lui, le temps couler,

Et, vers l'oubli, toujours plus loin se reculer

Le montueux aboi des bêtes fraternelles.

Of similar inspiration, and as finely wrought out, are 'La Statuette,' a tale of the revenge taken by an image of heathenism upon those who dishonoured it, and 'Le Ménétrier,' in which the old fiddler Miserere rises from his grave and summons dead lovers to renew the orgies of long ago. Throughout M. Verhaeren grips his reader, who must not be prudish. We cannot but think that the individuality of his vision and his complete control over his medium make him one of the most interesting figures in contemporary European literature.

NEW NOVELS.

The Heritage of Unrest. By Gwendolen Overton. (Macmillan & Co.)

THE story of Felipa, who through her strain of Indian blood is never quite at home in the civilized surroundings even of frontier life in a regiment, is picturesque and tragic enough to redeem a worse-told story of what is generally the monotonous sordidness of American-Indian warfare. In Miss Overton's pages we see the better side of such warfare from the white's point of view, though gruesome massacres and the shameful corruption and maladministration of the Indian agencies alternately disgust the reader. The character of Landor, the U.S. officer who accepts Felipa as his ward at the dying request of her father, his comrade, and, with every good intention, marries her as the best form of protection, is a single-hearted and noble one. Cairness, the wandering Englishman from Australia, with a touch of convict blood, has a more natural attraction for the child of the prairie. Her relations with these two run through the story as a filament on which are strung many and diverse incidents, and the result is more instinct with human interest and richer in variety of type than most things we can remember of late years which can be assigned to the same historical category. The strong relief of genuine humour, too, as in the quaint wooing of the missionary and his bride, contributes to the humanity of the book.

A Secretary of Legation. By Hope Dawlish. (Methuen & Co.)

THERE is a good deal of merit in the local descriptions of "Zafia," in the farthest East, and not a little knowledge of human nature in the discussion of the motives and reflections of the members of European society in that favoured isle; but it may be said at once that both kinds of descriptive analysis are over-done to the extent of tedium. In fact, the book cannot be called free from padding. The plot is pretty simple: Harry Dale, the second secretary of the English legation, finds on his arrival at his new post that the wife of his temporary chief, the first secretary, is one who had been on more than friendly terms with him in his earliest post on the other side of the globe. Mrs. George Trehearne was then known as the "Bella Donna," and her *salon* was notorious for high play. Now she is the unimpeached leader of good society in Zafia. How the old influence revives, and the lady employs her lover ruthlessly to win money for her needs, and how their secret is traced and proclaimed by a vindictive virgin of forty with whom Master Dale had had a flirtation on his voyage out, are the matters herein set forth. The best character is George Trehearne, the generous husband of the "Donna." The hero—if Harry Dale be the hero—is too weak to inspire much interest, and the revengeful spinster seems rather unnatural. But the book may be read for its descriptive passages, and the scene of the catastrophe is well worked out.

The Wizard's Knot. By William Barry. (Fisher Unwin.)

THE charm of Dr. Barry's writing has never been more marked than in his present excursion into the region of Irish romance. Such a figure as the hedge schoolmaster, Cathel O'Dwyer—with his Greek scraps and old Irish apophthegms, his references to Deirdre (Naesi was surely her lover, not her brother, Dr. Barry) and the children of Lir, his appeals to the wisdom of Cormac MacArt in daily matters, his power as a herbalist and adept in all spells and *geasans*—makes an admirable representative of the traditional lore which underlies so much superficial ignorance in the Celtic-speaking people; while such scenes as that of the May Day incantation, which involves the hapless actors in the tragedy at the castle in the mystic Wizard's Knot, give a setting to the action of the story altogether harmonious and effective. Never surely, since Deirdre and Naos, was there so hapless a pair of lovers as Sir Philip and his noble-hearted peasant girl, never more cruel bonds to fate than his since the days of the Atridae; and the Christian sanction of their union on Philip's death-bed is a stately but inconsequent addition of something quite modern in contrast to the naturalism of most of this Celtic romance. There are many fine descriptive passages—one of the most lurid being the picture, not overdrawn, of the terrible days of the famine which shadow the close of the story.

The Career of a Beauty. By John Strange Winter. (White & Co.)

THIS is not below the average of Mrs. Stannard's stories, although the title leads one to expect a more complicated history than the simple annals of Geraldine's married experiences afford. The beauty of her family marries, without much love, a typical John Bull, an English country gentleman. On the wedding day she falls into a trance, and sees amid strange surroundings a face which subsequently she comes to know as that of a Major Mainwaring, who at the date of her marriage was in India. Mainwaring, on his part, has seen her on the same day, and early in their acquaintance relates the very counterpart of her dream. Sir John hears the story, and draws his own conclusions. The African war affords a solution for these difficulties. Mainwaring goes out, and returns wounded; Sir John Squire follows him, and sees much fighting with the Imperial Yeomanry. We will not anticipate the conclusion, but the manhood and faithfulness of the honest spouse are eventually rewarded. Mrs. Stannard in a preface deprecates criticism of her style.

Belinda Fitzwarren. By the Earl of Iddesleigh. (Methuen & Co.)

LORD IDDESLEIGH'S heroine is a fair but furious creature, whose one object at the outset of her life is to discover and avenge herself on the man whose commercial villainy has ruined her late father. She is a combination of rather childish imagination with great courage and strength of will; and these qualities lead her to strange adventures, from which she at length emerges triumphant. Having obtained the name of

her enemy through a garrulous old solicitor's clerk, who is the humourist of the story, and in that capacity occasionally successful, she so clearly wears her heart upon her sleeve that when the villain is murdered, her lover, to prevent her being compromised, endeavours to take the blame upon himself through a false confession. Thenceforward there is a struggle of wits between that good sportsman, John Wolcote by name (not "by the name of Wolcote," be it said parenthetically), and his future wife, each striving to relieve the other. The lover of complications will find this portion of the book pretty readable. The solution is postponed with some skill, and the narrative fluent, but it would be too much to regard the story as literature.

Casting of Nets. By Richard Bagot. (Arnold.)

HERE the form of a novel is the medium for conveying much solid, not to say stodgy argument, in this case of a religious character. The theme is the old one of mixed marriages. Lord Redman, who is technically a Protestant, marries Hilda Cawarden, of a Roman Catholic family. Each party agrees to non-interference with the other's belief, and the children are to be educated in the wife's confession. All would have been well but for the interference of Hilda's grandmother, who is a cleverly drawn type of an enthusiastic convert and proselytizer. Between Lady Merton and some zealous priests poor Hilda's conscience is much tortured by the antagonism of her love and her supposed religious duty to her husband. Finally, a visit to Rome and some insight into the state of religious and political parties at the centre of the Catholic world have a curative and bracing effect upon the young wife; and in losing her ecclesiastical allegiance she gains a faith which her husband finds better than agnosticism. It is a well-written polemic, though not a good novel.

The Midnight Passenger. By Richard Henry Savage. (White & Co.)

THIS work is so aggressively American in style as almost to require an interpreter. One has to look twice before one can expound such vocables as "co-laborers" and "snears." The actors too—from the New York *gamin*, who "joins the dashing villainy of the Bowery tough to the crafty long-headed scheming of the low-grade Israelite," to the well-groomed "club men" who constitute, we infer, the high-grade portions of society—are all racy of the soil. Mr. Savage has complicated his plot with the details of a large commercial business in which a multiplicity of characters are involved; and apart from the officials of the Western Trading Company we have villains of a more cosmopolitan dye, such as the poisoner, Fritz Braun, and the "velvet-faced Magyar witch," whose enchantments are employed to lure the hero to his death and ruin. It is a story which will choke many readers before they have gone far, but those of stouter appetite will recognize some qualities of manipulation and combination in the high-flavoured banquet before them.

The Fugitives. By Morley Roberts. (Sands & Co.)

GORDON HARDY is an explorer and wanderer, and when he meets the bright and high-spirited Gwen Middleton the result is rapid, as he is a forceful wooer. Gwen sends him out to Pretoria to rescue from captivity the soldier-lover for whom her sister is supposed to be pining. On these facts Mr. Roberts has built a lively romance, in the course of which we are introduced to "the mischief-maker," Dr. Leyds, at Brussels, and the humours of a voyage in a French ship to Delagoa Bay. The escape of Hardy and his friend from Pretoria is described with power, and a good war story forms the complement of the domestic drama of the Middletons.

A Soldier of the King. By Dora M. Jones. (Cassell & Co.)

In this pleasant story the author goes back to the days when

Kentish Sir Byng
Stood for his king,

otherwise to 1648, when Fairfax's soldiers took the town of Maidstone one "terrible summer night." We get glimpses of such worthies as old Sir Jacob Astley; Andrew Broughton, Clerk of the "High Court of Justice" that sentenced King Charles; Thomas Wilson, the Cumbrian minister of Maidstone; and especially of John Gifford, once an especially wild warrior on the royal side, who came in Bunyan's day to be "minister of a congregation of Christ's people at Bedford." The exploits and escapes of the said Gifford form the groundwork of the tale, which has also two currents of love in it—one smooth, but for the harsh obstacle of politics in a stormy age; the other tragical, or half-tragical, in its course and issues. Miss Jones writes agreeably, not without a religious bias.

Saronia. By Richard Short. (Stock.)

SARONIA, "of the great unfathomable soul, looking out of those eyes so full of mystic meaning," is a slave in the household of Lucius, the Roman commander at Ephesus. Driven by the cruelty of his wife and daughter to seek refuge in Diana's temple, she soon becomes high-priestess. There she is secretly betrothed, and the path of love leads her to Christianity. The plot, though certain details may appear extravagant, is well constructed, but in working it out the author fails to create the necessary illusion. He suffers from a stilted and pretentious style, loaded with futile epithets and trivial expletives. The tragedy of Icarus is enacted on many a page. His characters use the same jargon with blatant unanimity. They have no reserve; they suggest nothing; their soliloquies are an advertisement. Where are Roman dignity, Greek delicacy and sense of proportion? Where is grammar even? "Yes, recognized her—and thou." "But the image of she who is highest in heaven." Did the Ephesians really talk like that?

A Syndicate of Sinners. By Gertrude Warden. (Digby, Long & Co.)

HERE is a mysterious fellowship of miscreants avowedly organized for charity, but living on blackmail. The leading spirit

has wormed himself into the confidence of a wealthy baronet "with a past," whose remorse he has drugged with morphia until the moral and physical wreck is plastic in his hands. The villain then endeavours to marry his victim to a bright young girl whom he has brought up as his daughter, and on the failure of the scheme turns the action of the story. There is a good deal of imagination of the lurid sort in the description of the gloomy mansion in Bloomsbury, and of the terrors and dangers to which the heroine is exposed therein; and the sombre story is adequately set forth. Superficial ingenuity, however, is its best characteristic.

MILITARY BOOKS.

Under England's Flag from 1804 to 1809 (A. & C. Black) is derived from the memoirs and correspondence of Capt. Charles Boothby, and compiled by the last survivors of his family. As a contribution to the history of the great war it is neither exciting nor especially instructive, but it is nevertheless somewhat interesting, on account of remarks about General Sir John Stuart, Sir John Moore, and a few others. Boothby saw his first foreign service as a young subaltern of Engineers, embarking in 1805 with Sir James Craig's expedition to the Mediterranean. He was not under fire at the battle of Maida, as he had been left behind at the beach to complete an entrenchment, but he witnessed from the top of a tower the general movements, and as soon as the fight was over visited the field of battle and heard from those who had played an active part the details of the action.

Both sides did their best to keep their men in till the firing could be thoroughly effective. The French order was "Ne tirez pas! ne tirez pas! A la bayonnette! à la bayonnette!" and on the English side, "Steady, Light Infantry!" shouted Kempt. "Wait for the word! Let them come close, let them come close! Now fire! Charge bayonets! March!" The soldiers obeyed on each side, and

"just as that thing, which it is said has never happened, viz. the equal shock of opposing lines of troops, seemed inevitable, just as the two regiments seemed in the very act of contact, the French Light Infantry, as one man, turned round and fled. They were driven across the river and up the heights, and a horrible slaughter took place of this beautiful regiment, which was almost totally destroyed."

The battle, remarkable for the disparity of numbers, began at 8.30, and all was over at 11 A.M. According to Boothby, "In killed, wounded, and taken the French loss has been estimated at more than 3,000, while our total loss exactly amounts to as many hundreds." Boothby was brought much into contact with Sir John Moore in Sicily, in the expedition to Sweden, and in the Corunna campaign. The general appears to have taken a fancy to him, and he in his turn entertained the highest feelings of admiration, respect, and affection for the able officer whose merits were depreciated by political partisans. There are several good illustrations, which include the charming picture of the child Penelope Boothby, who only lived six years, but was immortalized by Reynolds.

The Rifle Brigade. By Walter Wood. (Grant Richards.)—The author justly observes that there is a gap in British regimental histories. Many are dry and out of date, others too voluminous and costly. Apparently Mr. Wood intends to write a series of histories which shall be exact, not too long, yet interesting even to the general reader. Unfortunately, without a wealth of detail and personal incident, the history of a regiment is apt to be somewhat dry, a fault from which

these pages are not altogether free. The Rifle Brigade, with four battalions—having during a part of the Napoleonic war possessed three—has necessarily more extensive records than ordinary two-battalion regiments. The nature of the work of a rifle corps till recently also has given the Rifle Brigade special opportunities of both individual and collective distinction. We expected, therefore, that the book would be more sensational than it has proved. The Rifle Brigade is now in the 101st year of its existence, and a most eventful century it has seen. The ostensible result of its work has been that it bears upon its appointments no fewer than twenty-nine battle honours; the Highland Light Infantry equaling it, while the King's Royal Rifles come next highest. It must, however, be borne in mind that the number of battle honours is not always an accurate measure of a regiment's achievements. Often, from pure neglect or other reasons, a regiment is refused a battle honour which it has well earned. Sometimes another regiment is granted a battle honour to which it is scarcely entitled. The Rifle Brigade fought hard in the Pyrenees in 1813, yet, for a purely technical reason, was not allowed to inscribe "Pyrenees" on its appointments. One of its unlucky experiences was the disastrous Walcheren expedition. The author prints some well-known doggerel written at the time on the failure, bringing in the names of the admiral, Sir Richard Strachan, and the general, the Earl of Chatham. The verses, however, are reproduced incorrectly. He makes the first two lines run as follows:—

Lord Chatham, with his sword undrawn,
Stood waiting for Sir Richard Strachan.

The original lines were, we think, though the point is disputed:—

The Earl of Chatham with his sword drawn
Stood waiting for Sir Richard Strachan.

Another mistake, of rather more importance, is that the author speaks of Waterloo having been fought three days after Quatre Bras, whereas he should have written two days. In writing of the assault on the Redan, in the Crimea, on June 18th, 1855, Mr. Wood says, "Knox, who was then a sergeant, volunteered for the ladder party," &c. Here we find both an omission and a mistake—an omission in that no mention is made of Knox having on this occasion won the Victoria Cross, a mistake in speaking of him as a sergeant. He had been a sergeant in the Scots Fusilier Guards, but for his gallantry at the Alma had been granted a commission in the Rifle Brigade. At the time of the assault on the Redan Knox was a lieutenant. The Rifle Brigade has suffered heavily during the present war in South Africa. Up to September 30th, 1900, eleven officers had been killed and twenty-seven wounded. Altogether, during its long career it has, according to the author, had nearly 300 officers killed or wounded, while about 5,000 non-commissioned officers and men have shared the same fate. There is an index, but it is not very full.

The Regimental Records of the British Army: a Historical Résumé, Chronologically Arranged, of Titles, Campaigns, Honours, Uniforms, Facings, Badges, Nicknames, &c. By John S. Farmer. (Grant Richards.)—This interesting work is the result of much labour and research. If, therefore, here and there some slight inaccuracies are to be found, there is every excuse for the author. It would require more time and space than we can afford to verify every date and statement; but, as far as we can see, these are correct, with the exception of some few of the nicknames. We may here remark that some of the "nicknames" should be rather styled *sobriquets* or quasi-titles, and that several of the "nicknames" are little, if at all, known outside the regiment itself. Taking a few instances of nicknames, we find the King's Dragoon Guards credited with "The Trades Union," "because

employed to quell trade riots in the middle of the present century." As a matter of fact, trade unions were little, if at all, known in the middle of the nineteenth century. The nickname was given because at one time there were in the regiment a good many officers whose parents had been engaged in trade. We are told in the book before us that the 3rd Hussars have for nicknames "Lord Adam Gordon's Life Guards" and "Bland's Dragoons." We doubt if in a single barrack-room in the service the first has been heard of late years, while as to the second, it is a misnomer to call it "a nickname." Mr. Farmer makes no mention of the fact that the 8th Hussars and 17th Lancers, who have been comrades on many a field, call themselves "the 25s," from their combined numbers. The author gives no nickname to the 10th Hussars, though in 1814-1815 they were known throughout the service as "The Elegant Extracts," from the fact that, in consequence of a court-martial in 1814 on the colonel—who was acquitted—certain officers, who had brought charges against him, were removed from the regiment and their places filled by officers from other corps. The author gives the Scots Guards the nickname of "The Jocks." This is incorrect, and "The Kiddies" should have been substituted. As far as we are aware, the Royal Fusiliers were never nicknamed "The Elegant Extracts." Mr. Farmer says of the 2nd Battalion Duke of Cornwall's Light Infantry—formerly the 46th Regiment—that they are called "The Surprisers," owing to an incident in the American War of Independence. The incident in question is the night surprise by a light battalion, consisting of the light companies of the 46th and five other corps, who slew or captured nearly the whole of the American General Wayne's brigade. As only one company of the 46th was present, we doubt whether the nickname was ever given as alleged. In writing of the old 62nd, whose nickname was "The Springers," the author says that, according to tradition, it was due to the fact that the regiment were employed as a light infantry corps during the American War of Independence. This is only a partial explanation to which we may add. The regiment were employed in the manner stated. Light infantry work and drill were then novelties, and when the men, lying or kneeling down, were required to advance, they received the extemporized word of command, "Spring." Notwithstanding trifling cases of inaccuracy and incompleteness, the book before us is a pleasant and useful addition to military literature of the lighter sort.

LOCAL HISTORY.

The Oak Hamlet. By H. St. John Bashall. (Stock.)—Under the title of 'The Oak Hamlet'—a somewhat doubtful etymology—Mr. Bashall has written a book on the village of Ockham, Surrey. The author would have been better advised if he had been content to print these pages in the parish magazine, for they show no particular research or wisdom, and are not likely to create more than local interest. Any one acquainted with the many sources available for parochial history will be struck with the numerous omissions. One of the oddest devices resorted to for helping out these shallow pages is the printing at the end, "to facilitate comparison of dates," of a full list of the kings and queens of England since the Conquest! Mr. Bashall's friends have done him a cruel kindness in persuading him to publish this book. Is there any one outside the parish who wants to know that "quite recently, under the active superintendence of our new rector and Mrs. Harrison, a coal, clothing, and boot club has been started" at Ockham? There are several other items of a like transitory and trivial description, in no sense worthy of being permanently chronicled.

If Mr. Bashall's description of their Parish Council is correct—and it should be, for he is chairman—Ockham must be a very dull hamlet, and singularly destitute of public spirit. He holds up to our admiration two facts—namely, that there has never been a poll, and that there has never been a resolution before the Council which has not been carried unanimously! Amongst the padding of the book is a reproduction of a scurrilous ballad, which has not even the claims of antiquity to commend it, about the monks of Newark and an imaginary underground passage to an equally imaginary nunnery at Ockham. We had thought of leaving this book unnoticed, but in these days, when there is a good deal of sound topographical work of a most useful character being accomplished, it is a great pity to have the ground covered by inferior matter, and as well to point out occasionally its appearance. A poorly done parochial history is not merely a waste of time, but prevents more competent persons from undertaking the task. The volume has at least this merit, that some of the illustrations are excellent, particularly several photographic reproductions of water-colour drawings of 1830.

A History of Upper Chapel, Sheffield. By J. E. Manning. (Sheffield, 'Independent' Press.)—Upper Chapel, Sheffield, was built by its promoters in 1700. This volume of two hundred and odd pages was brought out by the present minister, at the request of the congregation, as a bicentennial memorial. The history of Nonconformity has its own special interest and historical value, and has been too much neglected in these days of the multiplication of parochial memoirs. We therefore welcome this book as a valuable contribution to the story of the struggles of Nonconformity in the seventeenth and eighteenth centuries. The drift of doctrinal teaching in this chapel is somewhat striking, and is an example of that of many others. Mr. Manning divides his history, in addition to the introduction, into four periods—Calvinism, 1662-1714; modified orthodoxy, 1714-1759; Arianism, 1759-1837; and Unitarianism, 1838-1900. In the last period Dr. Vance Smith was minister of the chapel for a year, 1875-6. Whilst recognizing the value of most of this book, we are bound to say that the introduction does not give a fair account of the religious struggles of the Commonwealth and afterwards. For instance, Mr. Manning tells his congregation that "Episcopalians, Presbyterians, Independents, and (a few) Baptists alike were elected to livings in the Church. Cromwell was for the widest toleration. He wanted the best men, the most religious men, whatever their ideas on Church government might be."

There is no doubt a certain degree of truth in this, so far as Cromwell was personally concerned, but Mr. Manning has forgotten to tell his people that the use of the Book of Common Prayer, even in private, was at this very time of "widest toleration" a penal offence. What kind of an "Episcopalian" could there be found to accept a Church living, when prelaticism of every kind was under the ban, and when he was forbidden under a heavy penalty to use his Prayer-book, even in his own chamber? There is some unexpected light reading in these pages. James Fisher was the Independent vicar of Sheffield from 1646 to 1662. He was ejected in 1662, and held wild Fifth Monarchy views. He wrote a strange book termed 'The Wise Virgin,' being an account of his wife's niece, Martha Hatfield, who when a child of twelve was subject to a distressing hysterical disease. Remaining silent for weeks at a time, she would suddenly break out into religious exclamations, sometimes brief, sometimes of great length. The foolish Fisher took down all her speeches in 1652, regarding them as miraculous, and seeing in them portents and warnings from God. The book ends with a reprint of the baptismal registry of the chapel

from 1681 to 1744, which will be welcomed by genealogists.

TALES OF ADVENTURE.

Max Thornton, by Ernest Glanville (Chatto & Windus), is a story of the present war, full of stirring incident and dangerous escapes. It reproduces many well-known episodes, and reveals Boer tactics and dodges. The old scout Abe is the best drawn of the three men who adventure forth together and meet with strange companions. All are good rather than average human beings than as romantic figures moving about in picturesque surroundings and heroic situations. The book throws some light on the peculiarities and characteristics of the Boers and their mode of guerilla warfare, without any digression from the story in hand. Needless to say that the tone is healthy and the attitude not lacking in Imperial feeling.

The Golden Tooth, by Mr. J. Maclaren Cobban (Digby, Long & Co.), is a tale of murder which is ingeniously complicated and well finished, though unusual grace is allowed to the perpetrator. The story is easily read, and may be recommended as showing a decided gift for narrative and common talk, without the distressing journalistic which one has learnt to associate with such things.

Running Amok, the latest story of adventure by Mr. George Manville Fenn (Chatto & Windus), takes us through Malay-land, in the company of a little British expedition, amidst treacherous and vengeful sultans, hot-blooded natives, tigers and crocodiles, and every other kind of imminent danger which the author's trained ingenuity can devise. Mr. Fenn's exciting romances are wrought out of a very malleable metal, and it must be admitted that the metal is beaten thin and covers a wide expanse. Here, for instance, are two English officers, who have lost their way in a jungle and have come across the fresh track of a tiger:—

"Suddenly the silence was broken by Barre.
"Heard any more of old Stripes?" he said.
"No; not for the last half-hour. Dandy, old chap—"
"I say, don't mock at a fellow," said Barre, despondently. "I look a pretty dandy now."
"But look here, old man; we're coming the wrong way, I'm sure."
"So have I been, old chap."
"Then why didn't you say so?"
"I didn't want to hurt your feelings."
"Bah!"

If the reader is rough on this fine-beaten plate, it will split and let him through; but it will bear him well enough if he skims lightly along.

The cradle-changed infant has many times played its part on the novelist's stage, and it is made to do so once more by Mrs. C. N. Williamson in *A Bid for a Coronet* (Routledge & Sons). The heir to a dukedom, his wife, and his newly born son all died on the same day. Now the rightful heirs had earned the enmity of Lord Wareham's sister and a confidential friend, and these two put in the place of the dead infant one of the twin sons of a mysterious woman who has appeared in the neighbourhood. No suspicions are aroused, and he duly becomes duke and attains manhood, when the machinations of his cousin put him out of the way, and—with not very distant reminiscences of 'The Prisoner of Zenda'—his twin brother steps into his place, and proves in the end that he is duke in his own right. It is by no means an unsuccessful romance of the highly sensational kind for which Mrs. Williamson was already known. The author should not speak of a "gregarious parent."

Twixt the Devil and the Deep Sea, by the same author as the last (Pearson), is another novel of the unabashed sensational kind, and good of that kind. It is clearly expressed, and there-

fore, within certain limitations, well written. The title and close of each chapter suggest the serial story, meant to excite the reader's curiosity and oblige him to continue. They to some extent perform their office, and, having begun, one does go on. The secret uniting the people branded on the arm with a pansy-like mark is well preserved. True, when all is at length unravelled it reads a little disappointingly; still as a book to pass away an hour or so it will serve.

What the title of Mr. H. St. J. Raikes's *Sesa* (Bristol, Arrowsmith) implies even the clever solver of mysteries may not discover till some seventy pages are turned. It is enough to say that the story has given us a good thrill, of the sort which 'Clara Vaughan' provided many years ago. The chief villain is a master in his way. We cannot say that the author is a good purveyor of the nothings which make up social talk in good society; but the thrill in this style of book is the thing, and this Mr. Raikes provides with success.

The Black Tortoise: being the Strange Story of Old Frick's Diamond. By Frederick Viller. (Heinemann.)—The plot of this detective story, which turns upon the taking of a photograph in a mirror, is decidedly ingenious. It is also, however, involved, and to follow its intricacies demands rather more of a strain upon the memory than is usual in a tale of this kind. There are several minor persons implicated in the theft of the famous diamond, but, beyond getting other people into trouble, the villain of the piece has very little directly to do with this particular theft, though through it his own misdeeds are ultimately brought to light. The romance of the principal detective is the main theme of the story. His efforts to clear his fiancée from the cloud of suspicion which, owing to Howell's machinations, encompasses her prove no good advertisement of his professional skill, and to accomplish his object he is obliged to call in the assistance of the author and his wife, who for mere amateurs show remarkable perspicacity in their new rôles. The scene of the story is laid in Christiania, and the villain is an Englishman; which facts, in connexion with the style of the book, give at first the impression that it is a translation, but this apparently is not the case.

The Golden Wangho. By Fergus Hume. (Lane.)—The title is that of a Chinese idol which has the gift of bringing ill-luck on its possessors. Round this Mr. Hume has woven one of his sensational stories, giving us plentiful glimpses of humanity at its worst and meanest, and compensating the lovers of "shock tactics" for the absence of any depth of characterization by the savouriness or unsavouriness of the plot. Here are introduced two murders at least, one involving most intricate cross-purposes, while in the other a Chinese priest gets rid, in a truly recondite and Oriental style, of the villain of the piece. We do not care much for the kind of thing, but this instance distinctly emerges from the usual dead level.

My Indian Queen (Ward, Lock & Co.) is a very fair specimen of Mr. Guy Boothby's work, which seems to gush forth from its source in an untiring stream. We have so often had occasion to notice his books in these pages that it will be unnecessary to say much about this one. The scene is this time laid in India in the eighteenth century, the hero and his gigantic friend going forth on an absolutely pointless buccaneering adventure which ends in failure. The worst of Mr. Boothby is that he never even attempts to interest the reader in his heroes, otherwise their improbable adventures might have more interest.

OUR LIBRARY TABLE.

We are not satisfied with *Our Empire, Past and Present*, by the Earl of Meath, H. Cornwall Legh, and Edith Jackson (Harrison & Sons), a work which is to be in five volumes, the first, *Great Britain in Europe*, being that before us. It is little more than a diary of historical events in a rather confused order, with the addition of chapters on the Isle of Man, the Channel Islands, Gibraltar, Malta, and Cyprus. The sweeping statement "trade follows the flag" is opposed to the statistics recently brought forward by writers of weight, and, used as it is in this volume, needed the addition of the large figures of our foreign trade. Our trade per head with the Argentina compared with our trade per head with Canada at least demands explanation. "Cyprus.....is a key to Egypt" is hardly a view confirmed by preponderant naval and military authority. In the large map the name "Rhodesia" seems placed on what is officially "Northern Rhodesia," and "British East Africa" covers what is officially not British East Africa, but Uganda. At p. 179, after references to 1796 and before references to 1797, we are informed that, in the "crisis" of the winter of 1796-7, "Napoleon's scheme of invading our shores was in danger of being fulfilled." This is cart before horse. The then scheme was that of Hoche, not of the young Bonaparte. We do not like the English of the volume.

Lord Salisbury, the Record Premiership of Modern Times, by Mr. Arthur Mee (Hood, Douglas & Howard), is not, as we had expected, eulogistic, but impartial, and a little cruel. "Could it be maintained that a person of any education could learn anything worth knowing from a penny paper?" is hardly the kind of quotation that one expects to find in the friendly biographer. The volume is, however, the more amusing for the mode of treatment.

ONE seldom meets with a perfect book. *The Natives of South Africa*, edited by the South African Native Races Committee, perfectly fulfils the anticipations of the preface and the intentions of its authors, while it is free from any blemish, unless it be a little repetition, which, however, is not, we think, a fault in a volume of this kind. The laws, customs, and tendencies affecting the black and coloured people of British South Africa are recorded with impartiality. The publisher is Mr. John Murray.

Famous American Belles of the Nineteenth Century. By Virginia Tatnall Peacock. Illustrated. (Lippincott.)—A correspondent of the *Spectator* has lately observed that one of the reasons why the Americans thought so much of our late Queen is that America "has not yet produced a single great woman." He cannot have studied Miss Peacock's flamboyant work. In the preface to it we read that "there have appeared in America from time to time women of so pre-eminent a beauty, so dazzling a wit, so powerful a magnetism, that their names belong no less to the history of their country than those of the men whose genius has raised it to the rank it holds to-day among the nations of the earth. Among them have been women of the highest type of mental and moral development, women of great political and of great social genius, all of whom have left the impress of their remarkable personalities upon their time."

Even in childhood—though, as Miss Peacock pathetically observes of her early heroines, there was then no telegraph to waft their triumphs about the world—their genius shone forth. Take the famous Miss Sallie Ward:—

"Her own mother attempted once when she was a very little child to punish her for some misdeed, but Sallie, divining her purpose, dropped quickly on her knees and raised her little hands in supplication. There seemed at that moment something so seraphic in her childish beauty that her mother afterwards admitted that her good intentions were involuntarily thwarted."

We can hardly wonder that, when this dazzling

creature grew up, "at a fancy-dress ball given in her honour at Lexington she created an unparalleled sensation by changing her costume four times in the course of the evening, reaching the climax as an houri." It is difficult for a reader to decide whether the false taste or the inflated language of Miss Peacock makes the deeper impression on the mind. Some portraits of the beauties are provided.

WE hardly like *A Common-Sense Army*, by the author of 'An Absent-Minded War' (Milne), so much as we did the author's former volumes; but this was to be expected, as his destructive criticism was certain, as he says, to meet with more general acceptance than his positive proposals. He writes with spirit, and his book is full of epigram. His description of the Prime Minister's "Boxer army" is "rifle clubs, by which the male population of these islands may be enabled to oppose a feeble and disorganized resistance to an invasion which can never come"; and he has an explanation to the effect that there is only one thing more costly than an army, and that is war, which also pleases us. Our author, however, frankly states in his last chapter that if he is asked if he imagines that there is the smallest chance of his reforms being carried out, he must answer, "Not the slightest," and he tells us that he has "little hope of anything being done to make our army really efficient." He expects that after the failure of the scheme of the present year there will be a small increase of pay, and that something will be done to improve the militia and volunteers, the entire abolition of which, however, he recommends:—

"These so-called auxiliary forces provide such an excellent opportunity for throwing dust into the eyes of the public, a process which the public rather enjoys than otherwise, that no Government would willingly relegate them to the limbo of banished abuses."

These forces

"have really no place in any sound scheme for the defence of the Empire. To maintain a large force which we cannot send abroad is a mere piece of wasteful extravagance."

Replying to the argument that the volunteers have been useful in the present war, he writes:—

"Of course, when our army system broke down entirely.....we had to scrape together all the untrained.....men we could from any source from which we could get them.....As for the Imperial Yeomanry,.....to call them yeomanry was ridiculous and misleading. The large majority of them were townsmen.....We never have had, nor.....are we ever likely to have, any yeomanry regiment, any militia battalion, or any volunteer corps fit to take the field under its own officers."

The author hits a blot when he points out incidentally that militiamen may be sent and have been sent abroad to unhealthy places

"though nominally only eighteen years old, and actually much younger. No line recruit is permitted to embark for foreign service till twenty years of age.....These young militiamen sicken in hundreds; they fill our hospitals, and are an encumbrance rather than an assistance to our generals."

The author's scheme rests upon his own belief that we shall eventually adopt compulsory service, but that the public are not yet prepared for it; that improvement of the soldier's pay will cost a great deal of money, with doubtful results; and that salvation must be found in the offer of prospective instead of present advantages to the recruit. He therefore elaborates a scheme for forcing employers to take the reserve men. We ourselves think that there would be as much resistance to his scheme as to compulsory service, and that the alternative of increased pay will certainly be attempted. The cost of raising the pay of the private, for the whole army, to a clear half-crown a day has been estimated by Lord Stanley, the Financial Secretary of the War Office, at five and a half millions sterling a year. It follows that the cost of raising the pay to a clear 1s. 10d. a day would be vastly less. Ye' Col. Lee, M.P., our late military

attaché at Washington, who has given much attention to the subject, tells us that at 1s. 10d. we could get the men. Moreover, it is obvious that if we can get the men for Indian service and for an eight years' engagement with the colours at 1s. 10d., we need not pay that sum for men taken for a short engagement for home service and reserve. When we remember the ease with which the Government were allowed to waste several millions upon the formation last year of the useless reserve battalions, not to serve outside this country, we are convinced that there will be little opposition to the additions to the Army Estimates to be proposed in 1902 which the necessary increase of the soldier's pay, at all events for a foreign-service force, will involve. In discussing our position in India our author seems to show that he has not seen the report of General Sir William Nicholson's Mobilization Committee, nor the famous report of a former Quartermaster-General in India on the defence of India. These documents are both "confidential," but copies (at least of the latter) have been so widely circulated that they are known to have reached the Russian Government, and they can hardly be looked upon as being unknown to those interested in such subjects here. Our author writes thus of the native army:—

"Nearly 40,000 belong to Madras, and over 40,000 belong to Bengal. A large proportion of the troops from these Presidencies could not be safely placed in the field against good European troops."

The Presidency system, of course, has ceased to exist, so far as the old Bengal Presidency is concerned, and the army of the Punjab has been separated from the army of Bengal. A portion of the Bengal troops, however, consist of excellent material, being recruited in districts outside the limits assigned to their own army corps. A considerable portion of the Bombay troops are now recruited in the same way. It is impossible totally to reject either Bengal or Bombay in the manner in which the author rejects Madras. However, the question which he here discusses has been officially settled, and the force (one-third British and two-thirds native of the best native troops) which is "available for service against a Russian army of invasion" is not, as the author thinks, "somewhere about 220,000 men of all arms," but a much smaller number. This correction helps the author's views; and we freely admit to him that when the Russian frontier has drawn nearer, as it may do in the course of time, we shall have to contemplate the sending out of large reinforcements from home. We do not, however, admit to him that a Russian invasion of India from the present Russian base is possible.

MR. GEORGE HOWELL's books on the labour laws are well known. In *Trade Union Laws and Cases*, by Messrs. Herman Cohen and G. Howell, the latter is helped by a barrister, and the result is a little volume, published by Sweet & Maxwell, which every trade-union secretary ought to buy.

M. JOSEPH REINACH, who is far more competent than any other man for the task, is writing a history of the Dreyfus case, of which the first volume now appears, in the publisher's library known as "Édition de la Revue Blanche," under the title *Histoire de l'Affaire Dreyfus: Le Procès de 1894*. It is not leader-writing, such as M. Reinach has previously engaged in during the unrolling of the Dreyfus case in its later aspects, but a serious contribution to history, written with weighty judgment as well as, of course, admirable style. There is much philosophy in the account which M. Reinach gives of how it was that officers of the army came to engage in questionable practices within the War Office, leading at least in two or three cases to absolute falsification of documents. A German

military attaché had been met in his previously successful attempts to obtain all the latest information as to novelties in the French military system by the creation in the War Office at Paris of a sub-department of the Intelligence Department, which supplied through agents to the German Embassy sham revelations. Not only were false plans of mobilization in all their details drawn up for this purpose of misleading a possible enemy, but even sham breech actions for rifles were devised, and a whole system of patriotic fraud and forgery was set on foot. The subordinate officers occupied in such work could not but be subject to a certain dulling of the sense of honour; and M. Reinach traces the process step by step in the case of men like Henry. The portrait of Henry is dramatically fine, and strikes us as one of the best things in a book which has the interest of a great sensational novel, with the addition of truth—certain in the greater part, and, although conjectural, probable elsewhere.

MR. J. W. VICKERS has just published the second annual issue of his *Newspaper Gazetteer*. The editor has done his work carefully, and great pains have been taken to ensure accuracy. The work contains a good general index, and a useful list of class and trade papers.

MR. MURRAY has published *Wild Wales* in his excellent edition of Borrow. The thirteen plates which Mr. A. S. Hartrick supplies of Welsh scenes deserve special notice. We pay them the unusual compliment of saying that they are worthy of the text.

Adam Bede is out in the new "Warwick Edition" of George Eliot's novels (Blackwood). This series resembles the "New Century Library" of Messrs. Nelson, and deserves similar praise for capital print within a small compass.

IN "The Library of Devotion" (Methuen) Canon Randolph edits *The Psalms of David*, and Prof. H. C. Beeching, as we must now call him, *Lyra Apostolica*. The notes on the Psalms are usually brief and useful, but mere dilation of the text, as in v. 6 of Psalm cxxvi., wastes space. Mr. Beeching's "critical note" to the 'Lyra' is well-reasoned and original.

IN the pretty "Bibelots" (Gay & Bird) appears a selection of the many good and quaint things which *Leaves from Pepys's Diary* imply.

WE have on our table *Thomas Henry Huxley*, by P. C. Mitchell (Putnam),—*Source-Book of English History*, edited by E. K. Kendall (Macmillan),—*A School Chemistry*, by J. Waddell (Macmillan),—*Frances Mary Buss Schools' Jubilee Record*, edited by E. M. Hill (Sonnenschein),—*Frangipani's Ring: an Event in the Life of Henry Thode*, translated by J. F. C. L. (Macqueen),—*The Story of Art in the British Isles*, by J. E. Phythian (Newnes),—*An Essay on Personality as a Philosophical Principle*, by the Rev. W. Richmond (Arnold),—*Possibilities*, by H. Beveridge (A. Gardner),—*A Birthday Book from the Writings of John Oliver Hobbes*, selected and arranged by Z. Procter (Lane),—*Iron Sharpener Iron*, by E. Logan (S.P.C.K.),—*A Boer of To-day*, by G. Cossins (G. Allen),—*The Adventures of Tyler Tatlock*, by D. Donovan (Chatto & Windus),—*Maya: a Story of Yucatan*, by W. D. Foulke (Putnam),—*His Familiar Foe*, by E. L. Prescott (Grant Richards),—*The Great Magician*, by T. R. Threlfall (Ward & Lock),—*Lays of Lyonesse*, by J. Biehle (Camborne, the Camborne Printing Co.),—*Songs of North and South*, by W. Malone (Louisville, U.S., A. Morton),—and *Some Songs and Verses*, by W. Stevenson (Constable). Among New Editions we have *Finland and the Tsars, 1809-1899*, by J. R. Fisher (Arnold),—*The Adventures of Herr Baby*, by Mrs. Molesworth (Macmillan),—*The Cottage Homes of England*, by W. W.

Crotch (King & Son),—*A Handy Book on the Law of Bills, Cheques, Notes, and IOU's*, by J. W. Smith (E. Wilson),—and *The Light of Asia*, by Sir Edwin Arnold (Kegan Paul).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Adeney (W. F.), *A Century's Progress in Religious Life and Thought*, 8vo, 3/6.
Babington (J. A.), *The Reformation*, 8vo, 12/ net.
Gurney (T. A.), *The Living Lord and the Opened Grave*, 6/ net.
McCrie (C. G.), *The Church of Scotland*, cr. 8vo, 5/ net.
Taunton (E. L.), *The History of the Jesuits in England*, 8vo, 21/ net.

Law.

Agricultural Holdings Act, 1883 and 1900, arranged by J. M. Lely and W. H. Aggs, 8vo, 2/6.
Hackett (F. W.), *The Gavel and the Mace*, cr. 8vo, 6/ net.
McNeil (A.), *Manual of the Law of Joint-Stock Companies in Scotland*, cr. 8vo, 6/ net.

Fine Art and Archaeology.

Hewitt (F.), *Elementary Lessons in Free-Arm Drawing*, imp. 16mo, 3/6 net.
Phillipps (E. M.), *Pintoricchio*, cr. 8vo, 5/ net.

Poetry and the Drama.

Gervais (F. P.), *Shakespeare not Bacon*, 4to, 7/6 net.
Tennyson (Lord), *In Memoriam*, edited by A. W. Robinson, cr. 8vo, 2/6.

Yeats (W. B.), *Poems*, cr. 8vo, 7/6.

History and Biography.

Hyne (C. J. C.), *Prince Rupert the Buccaneer*, cr. 8vo, 6/ net.
Inter Amicos, *Letters between James Martineau and William Knight, 1869-73*, cr. 8vo, 5/ net.
McCrady (R.), *The History of South Carolina in the Revolution, 1775-80*, 8vo, 14/ net.
Menth (Earl of) and others, *Our Empire, Past and Present*, cr. 8vo, 7/6.

Geography and Travel.

Hart (Sir R.), "These from the Land of Sinim," 8vo, 6/ net.

Philology.

Browne (H.), *Triglot Dictionary of Scriptural Representative Words in Hebrew, Greek, and English*, 21/ net.

Science.

Ballenger (W. L.), *Eye, Ear, Nose, and Throat*, 8vo, 10/ net.
Evans (D. J.), *Obstetrics*, cr. 8vo, 7/6 net.
Hunter (W.), *Pernicious Anemia*, roy. 8vo, 24/ net.
Lambert (T.), *Bone Products and Manures*, 8vo, 7/6 net.
Natives of South Africa: their Economic and Social Condition, 8vo, 12/ net.
Nichols (J. B.) and Vale (F. P.), *Histology and Pathology*, cr. 8vo, 7/6 net.
Potts (C. S.), *Nervous and Mental Diseases*, cr. 8vo, 7/6 net.
Skene (A. J. C.), *Electro-Hemostasis in Operative Surgery*, 8vo, 10/6 net.
Winans (W.), *The Art of Revolver Shooting*, imp. 8vo, 21/ net.
Wordingham (C. H.), *Central Electrical Stations: their Design, Organization, and Management*, roy. 8vo, 24/ net.

General Literature.

Bodington (P. E.), *Solvency or Salvation?* cr. 8vo, 6/ net.
Boothby (G.), *The Mystery of the Clapsed Hands*, cr. 8vo, 5/ net.
Cardella (G.), *For the Life of Others*, cr. 8vo, 6/ net.
Cornford (L. C.), *Northborough Cross*, cr. 8vo, 6/ net.
Furse (G. A.), *The Art of Marching*, 8vo, 12/ net.
Lambe (J. L.), *By Command of the Prince*, cr. 8vo, 6/ net.
Le Queux (W.), *The Gamblers*, cr. 8vo, 6/ net.
Lucas (F. L.), *The Fish Crown in Dispute*, 8vo, 3/6 net.
McCarthy (J.), *Mononia*, cr. 8vo, 6/ net.
Speight (T. W.), *The Strange Experiences of Mr. Verschöle*, cr. 8vo, 3/6 net.
Steuart (J. A.), *The Eternal Quest*, cr. 8vo, 6/ net.

FOREIGN.

Theology.

Trede (T.), *Wunderglaube im Heidentum u. in der alten Kirche*, 4m.

Fine Art.

Bouchor (M.), *Perveneche*, 15fr.
Errard (C.), *L'Art Byzantin, son Architecture et sa Décoration*, Vol. 1, Venise, 140fr.

History and Biography.

Dubois-Desaulle (G.), *Camisards, Peaux-de-Lapins et Cocos*, 3fr. 50.

Geography and Travel.

Contenson (L. de), *Chrétiens et Musulmans: Voyages et Études*, 3fr. 50.
Gröber (G.), *Grundriss der romanischen Philologie*, Vol. 2., Part 3, Section 4, 4m.
Kluge (F.), *Rotwelsch*, 1, Quellenbuch, 14m.
Schmidt (R.), *Das Paläatantram übers.*, Part 1, 4m.

General Literature.

Cordier (J.), *Une Bataille pour une Idée*, 3fr. 50.
Grave (J.), *Les Aventures de Nono*, 3fr. 50.

NEWLY DISCOVERED DOCUMENTS OF THE ELIZABETHAN AND JACOBÆAN PERIODS.

IV.

LETTERS AND DOCUMENTS BY CHAPMAN, BEN JONSON, &c.

BEN JONSON told Drummond that, next himself, only Fletcher and Chapman could make a "mask." This is rather curious, since only one "mask" written by Chapman has come down to us, and we have no record, I believe, of any others of his. But Jonson no doubt had good reasons for his assertion; and it seems likely, consider-

ing their close intimacy, that Chapman sometimes assisted Jonson in the composition of his own works of that kind. Had Chapman's 'Masque of the Middle Temple and Lincoln's Inn' come down to us as one of Jonson's productions, it would, I think, have passed unquestioned as his.

The next document I shall quote evidently relates to a "mask" which Chapman had been employed to write and partly to invent (i.e., stage-manage). It appears to have been addressed to the official who was holding at the time the post of Master of the Revels, whose duty it would be to supervise the show and to apportion the rewards allotted to those who were concerned in its performance. Chapman begins by complaining that the favour which the person addressed had extended to him during the lifetime of the late Prince Henry, and to which he acknowledges himself much beholden, had of late suffered a change, so that not only had his former patron withdrawn his own bounty from him, but had also prevented the bounty of others from reaching him. He protests that he knows no reason for this alteration, his desire having ever been to give contentment to his friends, inasmuch that he wishes to live no longer than he may be thought worthy of their love and friendship. If his late performance had been censured by malicious depravours, he answers "that in that Royall assemble for which it was ordayned (to say the least) it did not displease." But however this might be, he urges that in any case the time and labour he had spent upon the performance claim a due consideration:—

"And though valuing my labours, *ex condigno*, they might be thought alreadie to have received sufficient reward; yet considering that others of meaner employment were most liberally dealt with; I may, *ex congruo*, challenge a part in your equal distribution; And seeing players, dancers, and painters were rewarded out of your full bounty; I think it hard that I (the wryter, and in part inventor) should be put with taylors and Shoemakers, and such snipperados, to be paid by a bill of particulars, what such or such a piece should be prisd at; or whether the whole somme might amount to above ten pounds or no.

"Some of my facultie, who had not the best successes were yet thought worthis a hundred marks; the least in others fiftie pounds; and what valuation soever it pleased my detractours to sett on my labours, yet I am assured in myne owne course I could have employed so much tyme and paines to the benefit of no lesse a somme. Not to insist upon these capitulacons, my suite is; that if you were not then satisfied with that I had done; you will yet at the last be satisfied with what I have suffered; that is: losse of reputation, wait, and imprisonment: the danger whereof still pressing me, will not give me leave to rest with such answers as *Habet mercedum suam*; let my urgent want, I pray you, excuse this my shamefull importunite, being otherwise lothe to give you offence, to whom I have bene so much beholden formerly."

It is to be feared that Chapman got little or no satisfaction from this application. In his 'Masque of the Middle Temple and Lincoln's Inn' he introduces a character named Capriccio, "a man of wit," who, it is evident, is Chapman himself. In the following speech it is impossible not to see that Chapman is speaking for himself out of a full heart and an embittered mind:—

"How hard this world is to a man of wit? hee must eate through maine Rockes for his food, or fast; a restles and tormenting stone his wit is to him: the very stone of *Sisyphus* in hell; nay, the Philosopher's stone makes not a man more wretched: A man must be a second *Proteus*, and turne himself into all shapes (like *Ulysses*) to winde through the straits of this pinching vale of miserie.....Tis not for a man of wit to take any rich Figure upon him."

And when Plutus asks Capriccio, "Dost thou doubt my reward being pleased?" he answers, caustically enough and with a satire that probably went home to some of those who were present:—

"I know Sir a man may sooner win your reward for pleasing you than deserving you. But you great wise persons have a fetch of State; to employ with countenance and encouragement, but reward

with austerity and disgrace, save your purses, and lose your honours."

With the last-quoted document we have arrived at the end of those which can be regarded with certainty as having been written by Chapman. But there is yet another which I am now disposed to think was probably written by him, though I scarcely thought so when I began this series of papers. It is a very singular production, and in some respects the most remarkable in the whole collection. Like so many other documents in the volume, it wants the name of the person addressed, and has no signature at the end:—

"You demaunde what you shall doe, the woman on the banke syde can better resolve you. Live under your owne starres. Some happie influence no doubt attends you; If you prosper I will never dispaire. Onlie thus much, I think that all that love which is built on your beautie will ruine when the foundation fayles; for my selfe I speake it to the face of heaven, that I once loved you more then it. I held you worthis to be good because I thought you willing; I should have esteemed my selfe happie if I might have made you so: Blessed if I might have enjoyed you so: But I finde a Page or a gentlemanusher may with a good face and omnipotent golde, make an honest woman a whoore, but to make a whoore an honest woman is beyond the labours of Hercules; but let experience teach you your error. I envie not him that shall possess you. If you have wronged me let your owne inconstancy punish it selfe; for I cannot wish you worse then to be what you are."

Shall I be thought foolishly uncritical if I confess that on coming upon this letter my first thought in connexion with it was of Shakespeare? Let the reader imagine it cast into sonnet form—and any one who tries the experiment will see that it falls easily into that mould—and placed among the "dark lady" series of sonnets, and who would doubt that it really came from the hand of the great master? Let me hasten to say that I quite realize that though the substance of the letter is worthy of Shakespeare, yet the style is not that of the great dramatist. The writer, whoever he may have been, was raised for the time by grief and indignation to a Shakespearean height of expression; but he expresses himself in his own way, and not in Shakespeare's.

Some may think, perhaps, that the letter is merely an exercise of fancy, and not a cry of anguish that came from the writer's heart; but I at least cannot believe this. I find in it a note of sincerity and deep emotion which is beyond the invention of all save one supreme genius. There is nothing in Chapman's writings to lead us to think that he could have invented this letter as a mere literary exercise. Why, then, attribute it to him? Well, I own that I can produce no evidence on the point which will convince those who are disposed to think otherwise, and therefore the following arguments must be taken by the reader for what they are worth. We may ask first how the letter comes to be included in Chapman's manuscript. It is not one which the person addressed would be likely to show to a third person; nor would the writer be much more likely to show it to a friend or friends. If this argument is valid, we must arrive at the conclusion that the person who copied the letter must also have been the writer of it. Then, taking the passage "But I finde a Page or a gentlemanusher," &c., it seems to me that the word "gentlemanusher," in antithesis to "page," is hardly the one that most persons would have chosen. But Chapman was the author of a play called 'The Gentleman Usher,' in which the leading character, after he has been flattered and befooled by a lady and her lover, says:—

—he that cannot turne and winde a woman,
Like slike about his finger, is no man,—

and this passage, it seems to me, was very likely in the writer's mind, and led him to write "gentlemanusher" where another person would have written "gentleman" or "man of fortune." Moreover, Chapman was something of an astrologer, and the expressions in the letter "live

under your owne starres," "some happie influence," show that the writer was at least familiar with astrological terms. If these considerations have any weight, they show that this letter gives us a glimpse of the private life of Chapman which brings him nearer in spirit to the greatest of all dramatists than anything else that we know of him.

We now take leave of Chapman himself, except in so far as the other documents in his manuscript show the sort of persons and subjects which had an interest for him, and which he thought worthy of recording. I own that to me the documents concerning Chapman himself are by far the most interesting in the collection, and therefore I have dealt with them at greater length than I intend to deal with the rest of the manuscript.

The remaining documents in Chapman's manuscript deal, with few exceptions, with the statesmen and politics of the time, and not with its literary or artistic personages. I propose in the rest of this paper to deal only with the two letters of Ben Jonson not yet noticed, and with two letters addressed to John Dowland, the musician—these being all the documents (not already mentioned) which have any connexion with literature or art.

In both of Jonson's letters we find him begging for assistance for a friend of his. Who this friend was we cannot tell—unless we infer from the fact that Chapman kept copies of the letters that it was himself. Whoever it was, the documents show Jonson in a highly favourable light:

St.—I am bold out of my trust in your frendship, to request your help to the furlender of this Gentleman's suite, the bearers, with my lords favor: who (of my knowledge) is a most honest man, & worthis of a much better fortune than that he sues for: what it is, he himself will best acquaint you with, and the circumstances that should perswade to it. To which I pray you give credit in all, for I know his Modestie will not utter anything subject to suspition. You binde me to you to be ever thankful: And they are not the least courtesies that make more than one beholden. Let him finde I pray you that I have credit with you by your undertaking what you can for him cheerfully: And I will take care you shall not repent you: If it be any thing to hold

Your poore unprofitable lover

BEN JONSON.

To my honord & vertuous frend, Mr. Tho: Bond, Secretary to my ho: lord the Lord Chauncellor of England.

Jonson's other letter is addressed "To my worthy and honord frend: Mr. Leech," and is somewhat similar to the one already quoted. "I pray you," Jonson says,

"to be careful of this Gentleman's necessitie, & succoure it willingly & in tyme, you shall make me ever beholden to you; he that helpees in a business of so great charitie as this, doth not more succor the needers want, than he increaseth his own good name."

Of John Dowland, the lutenist—the Dowland of the sonnet attributed to Shakespeare, but most probably written by Richard Barnfield—

Dowland to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense—

so little is known that the new particulars we may gather about him from the two following letters will be a welcome addition to our knowledge:—

To Sr John Dowland at the Landgraves Courte geve these

John Dowland. I take well your severall remembrances to me by letters which ere this tyme I wolde have answered, but for the uncertaintie of your abidinge. Now I understand that you remain in the Landgraves Courte: a Prince whom I honor for his high renowned vertues, being thereby desyrus to see him, & have determyned (god willinge) as I passe those partes, with his favors to kisse his hand, if it be not presumption. I wish he knew my desyer to do him service, & where so ere I become, I will with honor and reverence speake & thinke of him. It is reported here of his purpose to see the Queene, I wishe it for the good of eyther, hers, to see a Prince without Peere, his to see a Queene without comparison.

You shall not neede to doubt of satisfaction here, for her Ma^{tie} hath wished divers tymes your return: Ferdinando hath told me her pleasure twice, which

being now certified you, you may therewith answer all objections. Therefore forbear no longer then other occasions (then your doubts here) do detain you. I have heard of your estimation everywhere, whereof I am glad, & take that with other parts of your service once to me, for which I will do you all the pleasures I can. I wish you health & soone return and comytt you to god.

London: 1 December.

Your olde Mr & frend

H. NOEL.

To my loving Frend Mr. John Dowland, Bachelor in Musicke: London.

Mr. Dowland, I imagin'd your departure from me had bene either to serve her Ma^{tie}, or at least for some other preferment fytt for a man of your worthe: the letter importinge lyttle lesse which cald you home: the which I understand since hath tooke no place, either for want of good frends to prefer you, or by some particular ill hap that many tymes followes men of vertue, but to the purpose, if you do thinke that the acceptance of my service may any way better your estate, I will assure you that entertainment, that every way you shall hold your self content; Thus referring you to your best consideration, together with the counsell of your frends: I rest expecting your answer.

dated at (Zieghaine the 9

off February, 1598

Maurice the Landgrave off Hessen.

Nothing, I believe, has been known hitherto of the fact that Dowland was at one time in the service of the Landgrave of Hesse. It would seem, however, that he did not accept the Landgrave's offer to take him back into his service; for, according to the 'Dictionary of National Biography,' "he must have left England in this year [1599], for in his 'Second Booke of Songs and Ayres,' 1600, he is described as 'lutanist to the King of Denmark.'"

BERTHAM DOBELL.

"TO ABALIENATE."

Tardeo, Bombay, March 16th, 1901.

THE 'New English Dictionary' gives its last quotation to illustrate the history of the obsolete word "to abalienate," in the sense of "to estrange in feeling," from a book published in 1652. From this it is implied that the word went out of use about the middle of the seventeenth century, as in its preface it is stated as one of its objects "to illustrate the history of words by a series of quotations, ranging from the first known occurrence of the word to the latest." This word, however, seems to have lingered on till the very end of the seventeenth century, for I have just found it used in a book published in 1698. In the English translation of the famous French physician-traveller Delton's 'Voyage to the East Indies,' published in London in the year 1698, it occurs as follows:—

"The severity of the Inquisition establish'd in all places under the obedience of the King of Portugal, Holy by its Name, but so terrible in its Consequences, serves for nothing else than to *abalienate* the Infidels from the Christian Church."—'A Voyage to the East Indies,' &c., p. 43.

R. P. KARKARIA.

'SHAKESPEARE'S FAMILY.'

St. Brelade's Bay, Jersey, April 7th, 1901.

It may seem ungrateful to give you anything but thanks for the kindly review of my incomplete book. But I trust you will give me the opportunity of explaining to your reviewer three trifling coincidences in our opinions: First, that I am not responsible for any of the illustrations, and the name of "Dr. Gaiderty" only occurs in relation to one plate. Second, that when my publisher suggested illustrations, I urged him to include a map of the Warwickshire villages and facsimiles of the grants and bonds, but he did not see his way to yield to my request. Third, that my printers, though usually careful, neglected to carry over my revise corrections on three sheets of my proof, which accounts for some of the "trivial errors."

His strictures on my own share of the book are quite just. But I am not aware of my

references having dropped out, except where I have quoted the same passage for a second or third time, as I have occasionally done from French's 'Shakespeareana Genealogica'; and I gave the regnal years only when I found them in my originals.

In the good-humoured stroke which your reviewer in conclusion gives to my "sentimentalism" I think he forgets that I *assume nothing*. I had given my readers a number of uncoloured facts. *Cui bono?* I thought it would interest some to know my own firm belief that Thomas Arden was born at Park Hall, and even my mere "opinion" that John Shakespeare, of St. Clement's Danes, might be the missing John of Snitterfield. In regard to the first, my discovery that the same Sir Robert Throckmorton, about the same time and under the same circumstances, became trustee for the children of Sir John Arden and of Thomas Arden, seems to me indeed the missing link that unites many fragmentary details. Legatees frequently witnessed wills at that date.

CHARLOTTE C. STOPES.

* * * The difference between Mrs. Stopes and us is that what she calls a "belief" and an "opinion" we call "guesses." It is not too much to expect that in a modern work regnal years should be translated, with the convenient aid of Mr. W. D. Selby's 'Jubilee Date-Book' (price a shilling), into the ordinary notation. Mrs. Stopes's references are, as stated in the review, imperfect. We cannot go into the nice question of the division of responsibility for the defects in a book between an author and a publisher. The sufferings of the reader are the same, whoever is responsible.

MR. GEORGE M. SMITH.

By Mr. Smith's death English literature has suffered no ordinary loss, and his career, of which the last scene was solemnized in the little churchyard of Byfleet, near Weybridge, on Thursday afternoon, will always deserve honour from English men and women of letters. When he died he had passed his seventy-seventh birthday, but, until a few weeks before the end came, his energetic interest in life and literature showed no sign of abatement. For nearly sixty years he conducted the publishing work of Smith, Elder & Co. with unflagging spirit and intelligence, and it is doubtful if, in the whole history of publishing, a larger or more valuable body of literature has come into the world under the auspices of any one man. It may fairly be said that between the year 1844, when Mr. Smith, at the youthful age of nineteen, saw through the press his earliest publication, Richard Hengist Horne's 'New Spirit of the Age,' and the year 1900, when there appeared with his imprimatur Mrs. Humphry Ward's novel 'Eleanor,' there was hardly an English writer of merit who did not enter into some relations with Mr. Smith's publishing house. More than half a century ago Smith, Elder & Co., over which Mr. Smith exercised sole responsible control, brought out the noble series of volumes that described the scientific results of the voyage of H.M.S. Beagle, with which Darwin was associated as naturalist. For the thirty years preceding 1874 Mr. Smith was responsible for the production of Ruskin's 'Modern Painters,' his 'Seven Lamps of Architecture,' and his 'Stones of Venice,' besides numerous smaller books from the same pen. As the practical discoverer of the genius of Charlotte Brontë in 1847 Mr. Smith's name is enshrined in one of the best literary biographies of the Victorian era—Mrs. Gaskell's 'Life of Charlotte Brontë'—while his own character was depicted in lasting colours in the Dr. John of Charlotte Brontë's 'Villette.' With the distinguished names of Thackeray and Browning, too, that of Mr. Smith is indissolubly linked; and only a little

lower in the scale of greatness stand two other of Mr. Smith's authors, Anthony Trollope and Matthew Arnold. George Eliot also committed to his care a notable proof of her literary genius. Darwin, Ruskin, Brontë, Thackeray, Browning, Matthew Arnold, Trollope, George Eliot—such a list of writers could not easily be matched in the annals of any other publishing house of any era, at home or abroad. For novels the house has maintained its high repute. Mr. Smith published none of the inferior stuff which the best houses have not always managed or cared to avoid; the work of writers like H. S. Merriman, Mr. Conan Doyle, Mr. Weyman, Mr. Norris, and Mr. Gissing, to mention no others, has been creditable as well as profitable to the firm. In fact, the imprint of Smith & Elder has always meant a thing well worth consideration.

But Mr. Smith's achievements cannot be adequately gauged by any mere enumeration of the men and women of eminence whose literary compositions he produced. He was far more than a publisher of great books; he was the alert, resourceful, and munificent organizer of literary effort in England in very varied directions. The *Cornhill Magazine*, which he founded in 1859, long focussed under his direction and influence the best literary and artistic energy that the country generated, and still easily holds its own in the front rank. The *Pall Mall Gazette*, which Mr. Smith brought into being in 1865, gave a new impetus to the literary possibilities of journalism. Finally, in 1882 Mr. Smith set on foot the greatest literary undertaking with which the name of any English publisher in the last century can be associated—the 'Dictionary of National Biography,' which, edited successively by Mr. Leslie Stephen and Mr. Sidney Lee, was completed in sixty-three volumes last June. That venture differed from those that had preceded it in Mr. Smith's career, not merely because its production involved a far larger expenditure of capital, but because the nature of the design precluded the likelihood of mercantile success. With Mr. Smith's first-rate business instincts there was clearly combined a largeness of public spirit which is always rare, and, when it is met with, cannot be overrated. And it was Mr. Smith's magnanimity which conspicuously found expression in the last great enterprise of his life, his sure title to lasting fame.

It was inevitable, in a nature so generously framed as Mr. Smith's, that he should have been far more than the publisher of great authors—that he should have been of most of them the trusted friend and adviser. If confutation were needed of the popular fallacy that author and publisher are essentially enemies, no better confutation could be found than in a close survey of the relations of amity and affection that subsisted between Mr. Smith and Thackeray or Browning or Charlotte Brontë or Mrs. Gaskell, or a host of lesser men and women who could readily be named. In each case association with Mr. Smith would be found to have been one of the chief happinesses of the authors' lives.

Mr. Reginald Smith, who now takes his father-in-law's place in the firm of Smith, Elder & Co., and henceforth controls its fortunes, has for six years studied in Mr. George Smith's school as his colleague. Originally trained in the law, and until 1894 (when he took silk) practising at the bar, mainly in the chambers of the late Lord Chief Justice (Lord Russell of Killowen), Mr. Reginald Smith has thus enjoyed the instruction of two great masters of counsel. The public, while lamenting the close of Mr. George Smith's eminent career, confidently anticipates the loyal pursuit of the great and honourable traditions, which he created, by the firm of Smith, Elder & Co. under his son-in-law's guidance.

Literary Gossip.

THE draft report of the Paris Exhibition Commission has been prepared by the Duke of Devonshire, who succeeded the King as chairman of the Commission upon His Majesty's accession to the throne, and it is receiving the signatures of the Commissioners. It is understood that the report will discuss the reasons of the failure of the British section of the exhibition so far as most heads of trade are concerned, and lay down principles which should guide any future participation in exhibitions on the part of this country. Special attention is likely to be called, we are told, to the unsatisfactory nature of the recognition afforded by foreign Governments to India and the self-governing colonies; and it may be pointed out that, with their separate budgets and separate commissions, India, the Dominion of Canada, and the Commonwealth of Australia at least are entitled to recognition as Powers apart from the general recognition afforded to the mother country, for of the British Empire foreign Governments seem never to have heard.

MR. FISHER UNWIN has in preparation a volume of essays, by distinguished graduates of Cambridge University, concerning problems of modern city life in England. The essays, to the number of nine (including one on 'Imperialism'), are each treated by an expert. The authors, including Messrs. Charles F. G. Masterman, F. W. Lawrence, F. W. Head, and G. M. Trevelyan, who are all Fellows of Cambridge colleges, have made a special study of these problems, even to the extent of going to live among the masses. To show the special interest of the work at the present time, it is only necessary to state that among the essays presented are to be found some dealing with the housing problem, temperance reform, the distribution of industry, and the Church and the people.

THE forthcoming number of the *English Historical Review* will contain a paper by Mr. Richard Garnett on the late Bishop Creighton. Mr. J. L. Strachan-Davidson contributes an elaborate article on Mommson's 'Roman Criminal Law.' Prof. Liebermann publishes three letters of the Anti-Pope Clement III. addressed to Archbishop Lanfranc, and Mr. Firth prints a letter of Oliver Cromwell to his son Henry, October 13th, 1657. Mr. James Bonar also gives an account of the military arrangements in London made for the protection of those who supported Mr. Robinson's resolutions on the Corn Laws in March, 1815.

MESSRS. MACMILLAN & Co. have nearly ready for publication the new issue of their indispensable 'Statesman's Year-Book,' in which information is brought down to the close of the nineteenth century. Several new features of great interest are introduced. The maps comprise the world in 1800 and in 1900; Europe in 1800 and in 1900; the railways, navigable waters, steamer routes, &c., of North America, South America, and Australia. The incorporation of the Transvaal and the Orange River Colonies into the British Empire, the death of the Queen, the Commonwealth of Australia, the new province in India, new censuses, and the thorough official revision of Russia, are

among the many important subjects treated. There are also special introductory tables dealing with the century.

CONSIDERABLE prominence has just been given by one of our daily contemporaries to a circumstantial statement of the existence in the Public Record Office of a certain sealed bag, supposed to contain love-letters of Queen Elizabeth, which are presumably of such a compromising nature that the bag in question can only be opened with the joint consent of the sovereign, the Lord Chancellor, and the Archbishop of Canterbury. The above statement was evidently made in all good faith, but those who are curious in such matters will perhaps feel inclined to speculate as to the possible connexion of this legend with the title of the mediæval "Baga de Secretis," with the famous "Casket Letters," or with the miscellaneous collection of State Papers known as "King William III.'s Chest," which have lately been described in the new 'Home Office Calendar,' published in the Rolls Series. But even so the association of the sovereign for such a purpose with the two dignitaries referred to seems to savour somewhat of Gilbertian humour. On the whole, however, we may suspect that the story has a foreign origin, in which case it is somewhat singular that the Lord Mayor of London was not added to the number of Queen Elizabeth's literary executors.

THERE is great disappointment at the smallness of the sum (8,000*l.*) which the Treasury has named as an annual grant for London University. We understand that the Senate has drawn official attention to the inadequacy of this provision for purposes which have been virtually enjoined on it by Act of Parliament and Statutory Commission. The reorganization of the metropolitan university will end in something like a fiasco if it is not promptly equipped for its work by the nation and the private benefactor. It seems incredible, by the way, that the Treasury should contemplate the continued exaction from the University of the composition-fees paid by graduates.

A GRANT of 2,000*l.* is assigned in the new Estimates—on a well-recognized principle—to Birmingham University, which has already a privately subscribed endowment of over 550,000*l.*, including the Mason fund.

THE undertaking of the Government to issue a Royal Commission to inquire into the subject of university education in Ireland has aroused opposition in various quarters. Apart from religious controversy, Mr. Balfour has been pressed to include Trinity College, Dublin, in the scope of the inquiry. The authorities of Trinity College are understood to have made strong representations against such inclusion in the first instance.

IT has been proposed by a committee of the Liverpool City Council that the Council should petition Parliament to place the control of elementary education in the hands of the County and Borough Councils. We mentioned some time ago the declared intention of the Nottingham School Board to support a measure providing for a similar transfer of authority. The Board, however,

has now seen fit to suspend its action. The Government Bill, as drawn, adopted similar views, but hangs fire owing to differences of opinion.

THE representatives of the late Miss Charlotte M. Yonge have entrusted Miss Christabel Coleridge with the task of preparing a biography. Letters or papers relating to Miss Yonge's life and works which may be forwarded to Miss Christabel Coleridge, Cheyne, Torquay, will be gratefully received, and will be returned with as little delay as possible.

MR. DOUGLAS SLADEN has had to change the title of his new novel, which Messrs. Hutchinson & Co. are bringing out. It was called 'The Great Company,' but at the last minute Mr. Beckles Willson wrote to point out that he had published a book under this name. The name will now be 'My Son Richard; or, the Great Company.' The sub-title remains 'A Romance of the River between Maidenhead and Marlow.' Authors seem to be rather careless about titles. We notice that the title 'Pro Patria' has recently been applied to a novel, although already used for a collection of sermons.

MR. FISHER UNWIN will publish shortly, under the title 'The Great Noddleshire Election,' by J. A. Farrer, an attempted portraiture (as the author describes it), impressionist but faithful, of the political manners and customs of England as they appeared on the threshold of the twentieth century. It deals with all the salient features of a campaign, from the choice of a candidate to the declaration of the poll.

MISS CONSTANCE BELLIS, the librarian of Mr. Hodson, reproaches us for lessening her importance, and saying she is the custodian of only three MSS. of Chaucer's 'Canterbury Tales,' whereas she has four under her charge in the Compton Hall Library: (1) the Norton, (2) the Ashburnham Appendix, No. 124, (3) the Hodson MS., and (4) the Askew 1 or Ingilby.

PROF. HALL GRIFFIN has undertaken to re-edit for the Early English Text Society the important and interesting lyric poems of Edward I.'s time in the Harleian MS. 2253, which were first edited by the late Thomas Wright for the Percy Society, and afterwards re-edited by Prof. Bédéker.

PROF. GRIFFIN has also two Browning books in hand—a life of the poet and a selection from his works. The professor, who is a Browning enthusiast, has visited and photographed every accessible place mentioned by Browning, and has an extraordinary collection of views of Browning scenery, pictures, men, and women.

IN our paragraph on the 'Oxford English Dictionary' we last week inadvertently named the third co-editor Mr. "Andrew" Craigie, instead of Mr. William Alexander Craigie.

DR. FURNIVALL has appealed to five hundred of the university and college librarians in the United States to help the Early English Text Society by inducing their managers to subscribe to it. He says:

"The English language is the birthright of every American as well as of every Englishman. Cynewulf, Caedmon, Alfred, Bede, Wyclif, Langland, Chaucer, and their successors, belong to

every one in the States as much as they do to every one in Britain. But we in England have the old men's manuscripts; you in the States have none, or hardly any. Your scholars and students want prints of these MSS. for the study of our common mother-tongue. With such prints as they have your scholars have done admirable work, but they and we want more texts to work on. The poor Early English Text Society has been doing its best since 1864 to supply this want, but it has never had enough money to print the texts its editors have offered it. If, however, American libraries would support the Early English Text Society as they ought to do, as it should be their pride and pleasure to do, the money needed would be forthcoming at once, and all the MSS. wanted by American scholars would in a few years be placed in their hands in a cheap and convenient form.

The Society offers the whole of its back texts at 12s. a year for each series, instead of 21s.

THE London Association of Correctors of the Press must be congratulated upon the satisfactory report it has just issued. Most of its funds show a substantial increase, considerable progress has been made towards the establishment of the third Readers' Pension, and it is hoped that Mr. Sheriff Lawrence will be able to announce at the dinner to be held on the 27th that a sufficient amount has been raised to secure a pension of 20l., as suggested by Lord Glenesk. The readers had a good friend in Her late Majesty, who twice subscribed to the funds. The report also records the death of Mr. W. L. Thomas, of the *Graphic*, who was a warm supporter of the institution, as well as that of Mr. H. J. Begg, who had taken a very active part in its affairs for thirty-eight years. The report contains a list of 'Points for Readers,' arranged alphabetically, which will be found most useful.

MESSRS. LUZAC & Co. have been appointed agents for the sale of the publications of the Imperial Academy of Sciences, St. Petersburg, and all works issued by this important society can be obtained from them.

M. CALMANN LÉVY, of Paris, will issue on May 1st a new volume by Max O'Rell, entitled 'Sa Majesté l'Amour.' Messrs. Chatto & Windus, in London, and the Abbey Press, in New York, will on the same day publish translations of the book, under the title of 'Her Royal Highness Woman.'

THE death, a few days ago, of M. Charles Calémard de la Fayette removes one of the most venerable of French literary workers. He was born in April, 1815, at Puy, and published a study of Dante, Michael Angelo, and Machiavelli nearly half a century ago; in 1855 he translated Dante's 'Inferno' into French verse; and in 1861 he obtained the Prix Montyon with 'Le Poème des Champs.' M. Calémard de la Fayette's books on agriculture had a great popularity, notably 'Petit-Pierre, ou le Bon Cultivateur,' and 'La Prime d'Honneur,' 1866.

DR. THEODOR VON SICKEL, the Director of the Austrian Institut für Geschichtsforschung in Rome, has been compelled by his age (he is well over seventy) to resign his post, and has been pensioned. Prof. Ludwig Pastor, of Innsbruck, the author of the well-known 'History of the Popes,' has been nominated as his successor.

THE Parliamentary Papers of the week include Correspondence respecting the Washington Convention of February 5th, 1900, as to a Ship Canal between the Atlantic and Pacific Oceans (1½d.); Report of the Church Estates Commissioners, 1901 (½d.); a Return showing, with regard to each Constituency in the United Kingdom, the Total Number of Electors on the Register now in force, and also showing the Population and Inhabited Houses in each Constituency (2½d.); Code of Regulations for Day Schools, with Schedules and Appendices (5d.); Abstract of Accounts of the University of Edinburgh (1½d.); the Annual Statistical Report of the same University (1½d.); and the Annual Statistical Report of the University of Aberdeen (1½d.).

SCIENCE

The Wildfowler in Scotland. By John Guille Millais. (Longmans & Co.)

MANY men who are sportsmen first become naturalists afterwards, but the author, like his predecessor Charles St. John, must be classed among the select few in whom the pleasure of studying nature prevails over the desire of making a "bag." Wildfowling, of course, in the modern acceptation of the word, means shooting—chiefly with the punt-gun; and of the adventures of himself and others in this fascinating pursuit Mr. Millais gives details enough to satisfy any worshipper of old Peter Hawker, whose lines, by the way, fell in a less rigorous climate than that of the north of Scotland in winter. Several narrow escapes from death by a combination of freezing and drowning are narrated by the author, for Scottish estuaries are more than usually unsafe, owing to the risk of being blown off the "poling-ground," and also to the prevalence of heavy seas, which soon reduce to a water-logged condition a punt with only some three inches of freeboard. Even in those firths which are more or less landlocked the squalls are often severe, while many of the best waters for fowling cannot be worked for some time after the cessation of a gale, whereas in England the sportsman can generally start as soon as the wind drops. Of the local gunners Mr. Millais speaks in terms of approbation which seem to be well deserved, and he very properly points out that, although tidal waters are legally as free to the amateur as to the professional punter, it is very hard for the latter to see his livelihood interfered with by an intruder who may easily frighten away more fowl than he kills. This drawback, however, does not exist in the case of the author, who not only shoots well, but took care to conciliate the gunners by giving them all the birds except the few required for his collection; and consequently he never had any of those troubles which have occasionally brought matters within a measurable distance of homicide on the east coast of England. There the "bunches" of fowl are larger, and therefore greater importance attaches to each shot; but in Scotland the batches are smaller, although the variety of species is greater. The latter consideration has a great charm for Mr. Millais, whose object has always been to obtain some species, or some phase of

plumage, with which he was not already familiar, as well as to study the habits of birds. One out of many instances of this is given in his description of the behaviour of a flock, or "gaggle," if some purist requires that technical word, consisting of several species of wild geese on Loch Leven; and although the entire passage is too long for quotation, space may be found for an account of the manner in which these wily birds change their sentinels when feeding:—

"Immediately the big flock pitched they all stood up with strained necks, looking and listening for any sign of an enemy. For the space of a full minute not one of them moved; then down went a few necks, a slight murmur of satisfaction arose, and the majority began to walk slowly about and crop the grass. Soon all were busily engaged except five or six birds, which I noticed kept on the alert the whole time, walking about quickly and suspiciously on all four sides of the main body and never attempting to feed. About ten minutes elapsed, when I distinctly saw a goose which had been busily eating go up to one of the sentinels and touch him on the back with its bill. Immediately the sentinel lowered his head and commenced to pick at the grass, while the goose who had just been feeding raised his neck and began to keep watch. It was their mode of changing sentry. After this, as the geese slowly worked round and were gradually approaching my position, I kept particular watch on the sentries, and twice again saw other geese come up, peck them in a friendly sort of way, as much as to say 'I'll do my turn now,' and thus relieve the look-out of his duty."

That Mr. Millais is an accomplished artist the public have learnt from his 'Game Birds,' 'Breath from the Veldt,' and 'British Deer'; but in none of these works have the illustrations been more characteristic as regards draughtsmanship than they are in the present volume. Among the large plates may be mentioned for special commendation the representations of mallards preening, wild geese throwing out sentries (described above), and detrimental golden-eyes getting in the way of a shot at widgeon; while in no way inferior as regards execution are the pictures of those arch marplots the great black-backed gulls, the curlews, and the herons, respectively "moving" (i.e., disturbing) widgeon just when the punt-gunner was hoping for a good shot. One heron, in Campbelltown Bay, would take up a position on a high rock from which he could see the punt half a mile away; and then away he would go to the nearest pack of widgeon, shrieking aloud as he flapped his great wings in the air, and diving down at the ducks as they rested on the mud. As it was impossible to compass his destruction with a shot-gun, Mr. Millais tried to stalk him with a rifle; but only one shot at the wary bird could be obtained, and as that was a miss, the heron remained master of the situation. Several other species of birds will deliberately convey warnings, and now and then a seal, by rising among widgeon, causes unintentional disturbance, of which a very pretty picture is given in the text on p. 105. There are several illustrations of successful shots, and many "wrinkles" are conveyed as to the best way of "setting to fowl" in the North; but for the naturalist there are few chapters more interesting than those in the latter part of the book, where the author gives his experiences of

seven winters in the Orkney Islands. It was there that Mr. Millais laid himself out to obtain specimens of the great black-backed gull in every stage of plumage; and that these phases are adequately described in the catalogue of birds in the British Museum is owing entirely to his unrivalled series. Sentimentalists need not shudder, for this gull is specially exempt from protection on account of his destructive habits, and he is as cunning as he is voracious. It was in the Orkneys, too, that Mr. Millais found the subject for an illustration which is to our mind the most attractive of all, namely, 'Tacking to Windward of Eiders'; and never have the actions of the ducks swimming into the curl-over of the waves, and of their comrades floating peacefully nearer shore, been more accurately rendered. Here, again, the smaller illustrations seem to be the cream of the author's sketch-book, for there is a "movement" in his long-tailed ducks, eiders, and scoters that we have never seen rendered before; while to represent minutely a white-tailed eagle in the far distance, so perfectly that no naturalist could fail to recognize it, is a success which is rarely attained. Altogether this is a remarkably enjoyable book, with only one drawback, namely, that it is in quarto; but perhaps a way may be seen to publishing an edition in octavo, as was done with the 'Game Birds.'

ANTHROPOLOGICAL NOTES.

AN exhibition of matters relating to infancy, announced for a charitable purpose this month, at the small palace of the Champs Elysées, Paris, appears likely to be of anthropological interest. It is divided into three sections: the child in social economy, presided over by Dr. Blache, of the Academy of Medicine; the child in art and in history, by M. Cain, the director of the Musée Carnavalet; and the child in the home, by M. Léon Claretie. The secretary is M. Rollet, 14, Place Dauphine.

The death of M. Arthur de la Borderie, of the Institute, President of the Breton Society of Bibliophiles, on February 17th, at the age of seventy-three, is to be noted here as a loss to anthropological science, especially in the direction of the study of popular traditions. He was the author of a history of Brittany, which is a work of authority, and of numerous other publications bearing upon that subject.

A work on the 'Folk-lore of Fishermen,' by M. Paul Sébillot, the Secretary-General of the Society of Popular Traditions, has recently been published by Maisonneuve, of Paris.

M. Félix Regnault is of opinion that we have much to learn from the Soudanese, the Arabs, and the Hindoos in respect of care of the teeth. The tooth-brushes used by Europeans are very defective, not touching the parts where tartar and other impurities are deposited, yet frequently wounding the fleshy margin and causing an effusion of blood, while the so-called inferior races use fibrous roots for rubbing the teeth, that are much more effectual and cause no pain.

Dr. Adolphe Bloch considers that the writings of Galen have been too much neglected by anthropologists, who might obtain from them valuable information not only as to the anatomy of the ape, but also as to the physical characters of the peoples of the second century A.D.

SOCIETIES.

BRITISH ARCHÆOLOGICAL ASSOCIATION. — April 3.—Dr. Winstone in the chair.—Mrs. Collier exhibited an ancient religious picture of Byzantine art, painted on panel and enclosed in an ornamental silver frame about 6 inches square, with a curious

filling of silver embroidery concealing the picture, excepting the heads and hands of the figures. It was an "icon," and was brought from Moscow. She also exhibited a small shrine of bronze inlaid with mother-of-pearl, presenting the singular feature of one foot of the Crucified being much larger than the other. This also came from Moscow.—Mr. Patrick, hon. secretary, read a lengthy paper by Miss Russell on 'The Structure and Probable History of some Rude Stone Forts in Scotland.' The forts more particularly dealt with were those of Craig Phadraig, near Inverness, and Castle Finlay, between Inverness and Nairn. Craig Phadraig is a fort of loose stones bearing no visible traces of vitrification, although it is probable that a real vitrified wall exists beneath the stones, forming a backbone, or core, to keep the larger rampart of loose stones in place. Castle Finlay is a much smaller fort, standing on a bridge path through the woods, which is locally said to be the old road to Perth. It is quite small, with, in proportion, a large loose stone rampart all round, in which the natives seem to find burnt stones. There is strong probability that Craig Phadraig is really the castle on Loch Ness where St. Columba visited the King of the Picts.

ARCHÆOLOGICAL INSTITUTE.—April 3.—Judge Baylis in the chair.—Mr. O. M. Dalton read a paper on the *fondi d'oro*, or gilded glasses, of the catacombs. He gave a brief summary of the present state of our knowledge on the subject, classifying existing specimens according to their subjects and presumable dates. It was probable that these glasses first became common in the third century, and that they continued to be made until an advanced period of the fifth, or even later. The process by which they were produced had an important influence in suggesting the use of glass mosaic, the cubes of which were made in a similar manner, with a protecting layer or film of glass over their surfaces. The idea of glass vessels ornamented with etched designs in gold-leaf between two layers probably originated in Egypt, but at what date was not certain. An allusion of Athenæus to *βάλτρα διάγρυσσά* belonging to Ptolemy Philadelphus seemed to refer to something of the kind, but the first certain evidence was supplied by specimens dating from about the beginning of the Roman Empire, found in Egypt, Cyprus, and Canosa (Canusium). The process was said to have been continued in the Eastern Empire, and in the West was alluded to by the early mediæval writers Hieronymus and Theophilus. Panels for caskets and triptychs of the same workmanship were executed by Cennino Cennini of Padua at the close of the fourteenth century. After the revival of interest in the catacombs in the sixteenth century, various efforts were made to reproduce the ancient processes, and these continued with varying degrees of success down to our own time, when Salvati had produced examples in something approaching the old style. By the kind permission of the Director of the Victoria and Albert Museum several pieces of Italian work of the fourteenth century were shown, and a fine modern Venetian reproduction was kindly lent for exhibition by Mr. C. H. Read.—Mr. W. H. St. John Hope read a paper on the Gilbertine Priory of Watton, in the East Riding of Yorkshire, exhibiting a coloured and dated plan of all the remains of buildings as yet found on the site. The Gilbertine order is one of special interest for two reasons: that it was the only monastic order of English origin, and that its houses were normally dual, having both nuns and canons. In some of the twenty-six houses of the order the dual principle seems to have lapsed, but at any rate it remained in force in nine houses at the Suppression. Watton was one of these, and the largest of the order. The site of the priory is free from buildings, and the excavations have therefore resulted in the discovery of almost the entire plan of the house, with the exception of the infirmaries, of which nothing is as yet known. The nuns were the more important element in a Gilbertine house, and accordingly the buildings devoted to their use at Watton are the more extensive. They consist of the church, cloister, parlour, chapter-house, warming-house with dorter over, frater, kitchen, and a western range including a guest-house. The church was a building 206 feet long, with presbytery, central tower, north transept with chapels, and nave, for the use of the nuns, and a large south aisle with south transept and chapels (cut off from the rest of the church by a solid wall), which belonged to the canons. In the dividing wall was a turn through which the nuns might receive the communion and the pax, so arranged that a view of either portion of the church from the other was impossible. The canons' buildings are to the east of the nuns' court, and are joined to it by a long corridor in which was probably the window-house, where the nuns communicated with the officers who managed the affairs of the house through a window arranged like the turn in the church. This second

group of buildings consists of a cloister with the usual offices and a church on the south side. Remains of a very fine fourteenth-century lavatory exist in the north walk of the cloister. The fifteenth-century prior's house, west of the church, remains for the most part complete, and is still inhabited. The buildings date from 1170, the larger church being of this date, with fragments of a somewhat earlier building destroyed in the fire of 1167, down to 1500, the canons' buildings being chiefly of about 1320, and the nuns' eastern and northern range of the thirteenth century. Chalk was largely used in the construction, and consequently the ruins have been much destroyed by lime-burners. There are many traces about the site of the mats and earthworks prescribed by the Gilbertine statutes for the better seclusion of the members of the house.—Miss Rose Graham contributed some remarks on the history of Watton Priory from documentary evidence collected by herself. In 1330 the house was heavily in debt, the prior owing 100*l.* to the Archbishop of York. This debt was probably for the building of the canons' cloister. *Conversi* seem to have ceased at an early date, all outside work being done by paid servants at the end of the thirteenth century. The house suffered considerably in the early fourteenth century from robberies, partly by the De Moleys, who seem to have had a quarrel with the priory, and partly through the royal purveyors to Edward II. on his expedition to Scotland. But in spite of this the general state was prosperous, and in 1326 no fewer than fifty-three nuns took the veil. The statute as to the kitchen, providing that all should be served from one kitchen only, was certainly evaded in the fourteenth century, if not earlier, despite Papal bulls to the contrary effect. In the very last years of its existence the priory was drawn, much against its will, into assisting the rebels of the Pilgrimage of Grace, through the efforts of Holgate, who held the house in commendam, and seems to have stolen and squandered its resources shamelessly.—Mr. Emanuel Green also took part in the discussion.

ZOOLOGICAL.—April 2.—Dr. A. Günther, V.P., in the chair.—Prof. F. Jeffrey Bell exhibited two specimens of a starfish, *Astrophyton clavatum*, the many-branched arms of which were closely intertwined, while the bursal slits (by which the genital products are evacuated) were turgid and widely open. Recalling the observations of Prof. Ludwig on Asterina and of Dr. Jickeli on Antedon, Prof. Bell suggested that we had here a third example of sexual congress among echinoderms.—Mr. R. E. Holding exhibited and made remarks upon two pairs of malformed antlers of the Japanese deer (*Cervus sika*).—Mr. G. P. Mudge read a paper on the myology of the tongue of parrots, and added a tentative classification of this order of birds based upon the structure of the tongue. This memoir was the outcome of the examination of the tongues of fifty-three parrots ranging over the whole order, the Cyclopittidae excepted; and the conclusion arrived at by the author was that the parrots, by the structural characters of the tongue alone, might be arranged in three families, viz. Loricidae, Nestoridae, and Psittacidae.—A communication was read from Prof. W. Blaxland Benham on the larynx of a roqual whale (*Balenoptera rostrata*) and of a cachalot of the genus *Cogia*. The paper was based upon an examination of the larynxes of specimens of these cetaceans which had been washed up on the coast of Dunedin, New Zealand, and in it the author showed how widely different this organ was in these representatives of the Mystacoceti and the Odontoceti.—A communication from Mr. F. F. Laidlaw contained an account of the lizards collected during the Skeat Expedition to the Malay Peninsula in 1899-1900. Twenty-seven species were enumerated in the paper, and notes were given on their geographical distribution and habits, special attention being directed to the curious habit of *Tachydromus sexlineatus* of running about on the top of the long buffalo-grass. One new species was described, under the name *Lygosoma floweri*.—Prof. D'Arcy W. Thompson read a paper on the pterylosis of the giant humming-bird, *Patagona gigas*.

INSTITUTION OF CIVIL ENGINEERS.—April 2.—Mr. J. Mansergh, President, in the chair.—It was announced that five Associate Members had been transferred to the class of Members, and that forty candidates had been admitted as Students.—The monthly ballot resulted in the election of two Members, thirty-seven Associate Members, and one Associate.—The paper read was 'The Burrator Works for the Water-Supply of Plymouth,' by Mr. E. Sandeman.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Surveyors' Institution, 8.—'The Rating of Public-houses,' Mr. W. C. Ryde.
- Tues.** Royal Institution, 3.—'Cellular Physiology, with Special Reference to Enzymes and Ferments,' Lecture I., Dr. A. Macfadyen.
- Society of Arts, 4½.—'The True Principles of Stage Scenery,' Mr. F. Fitzgerald.
- Institution of Civil Engineers, 8.—'Modern Practice in the Manufacture and Distribution of Gas,' Mr. H. E. Jones.
- Colonial Institute, 8.—'Trinidad and its Future Possibilities,' Sir R. E. H. Jerningham.
- Zoological, 8½.—'Revision of the Insects of the Order Rhynchochota belonging to the Family Coreidae in the Hope Collection at Oxford,' Mr. W. L. Distant; 'On some Earthworms from Tropical Africa, and on the Spermatophores of Polytrochus and Sueshmannia,' Mr. F. E. Heddard; 'On the Identity and Distribution of the Mother-of-Pearl Oysters: a Revision of the Subgenus Margaritifera,' Dr. H. Lyster Jameson.
- Wed.** Meteorological, 7½.—'The Special Characteristics of the Weather of March, 1901,' Mr. W. Marriott; 'Vapour Tension in relation to Wind,' Mr. H. Birchnall.
- British Archaeological Association, 8.—'Sculptured Tympana of English Norman Doorways,' Mr. C. E. Keyser; 'Notes on Interments at Bleadside, North Lancashire,' Mr. T. Cann Hughes.
- Society of Arts, 8.—'The Synthesis of Indigo,' Prof. R. Meldola.
- Microscopical, 8.—'A Demonstration on the Metamorphoses of *Echinia cyanus*, illustrated by Photographs from Life,' Mr. F. Zoell.
- Thurs.** Folk-lore, 8.—'Persian Folk-lore,' Miss Sykes.
- Royal Institution, 3.—'Naturalism in Italian Painting,' Lecture I., Mr. Roger Fry.
- Chemical, 8.—'Researches on Moorland Waters,' Part II., 'On the Origin of the Combined Chlorine,' Mr. W. Ackroyd; 'Robinia, Violaquestrina, and Gaytrina,' Mr. A. G. Perkin; 'Preparation of Orthodimethoxybenzoic, and a New Method of preparing Salicylaldehyde,' Mr. J. C. Irvine; 'Action of Alkyl Haloids on Aldoximes and Ketoximes,' Part II., and 'The Supposed Existence of Two Isomeric Trichloroamines,' Messrs. W. R. Dunstan and E. Goulding; 'Nitrocamphene, Aminocamphene, and Hydroxycamphene,' and 'Action of Hydroxylamine on the Anhydrides of Bromonitrocamphene,' Mr. M. O. Forster; 'The Influence of Cane Sugar on the Conductivities of Potassium Chloride and Potassium Hydroxide,' Messrs. C. J. Martin and O. Masson.
- Society of Arts, 8.—'Madras, the Southern Satrapy,' Mr. J. D. Rees.
- Institution of Electrical Engineers, 8.—'Test-Room Methods of Alternate-Current Measurements,' Mr. A. Campbell; 'Note on the Use of the Differential Galvanometer,' Mr. C. W. S. Crawley.
- Society of Antiquaries, 8½.
- Fri.** Institution of Mechanical Engineers, 8.—President's Address.
- Institution of Civil Engineers, 8.—'The Theory of Cast-Iron Beams,' Mr. E. V. Clark, (Students' Meeting).
- Royal Institution, 3.—'The Existence of Bodies smaller than Atoms,' Prof. J. J. Thomson.
- Sat.** Royal Institution, 3.—'Climate: its Cause and Effects,' Lecture I., Mr. J. Y. Buchanan.

Science Gossip.

THE difference between the English and Scottish systems of national education is exemplified, at the moment when higher-grade Board schools are declared illegal in England, by the action of the Scottish Department in regard to science and art teaching in Aberdeen. The Department not only sanctions the remission of fees in the evening schools of the Aberdeen Board, but goes out of its way to suggest the gradation of these schools with the endowed Gordon's College, which it recognizes as "the natural centre for advanced instruction in subjects of science and art."

A new school of weaving, dyeing, and textile design is to be established at Aberystwyth College, with the assistance of the neighbouring County Councils.

THERE has just been issued as a Parliamentary Paper the Report of the Board of Visitors on the Remodelling of the Course of Instruction, &c., at the Royal Indian Engineering College, together with the Evidence taken before the Board. The price of the Blue-book is 1s. 3d.

THE death is announced of M. Maxime Cornu, the well-known French naturalist and author, who made an especial study of plant diseases, particularly with regard to phylloxera. He succeeded to M. Decaisne's professorial chair in 1884, and published, either alone or in collaboration with M. Dumas, several treatises on his special subject. M. Cornu was one of the leading lights of the School of Horticulture at Versailles.

THE Bressa Prize, which is at the disposal of the Turin Academy of Sciences every fourth year, will fall due at the end of 1901. It consists of a sum of above 8,000 lire, and is to be granted as a distinction for the most important discovery or invention made during the years 1898-1901.

At a meeting held last week in Athens, under the presidency of K. Rades, Professor of Naval History in the University, a resolution was passed for the foundation of a Greek Geographical Society.

FINE ARTS

THE ROYAL SOCIETY OF BRITISH ARTISTS.

THE exhibition at Suffolk Street is lacking in any decided character. It gives evidence of an immense quantity of undetermined talent among British painters. The talent is shown by their capacity to do what they want. Unfortunately, they appear to want nothing in particular. Pictorial beauty scarcely seems to have occurred to them at all as an element of picture-making. To record in paint a purely conventional pleasure in natural scenes is, it would appear, the chief reason for the existence of these works. These familiar scenes are regarded without any *parti pris*, without any preoccupation as to their appropriateness for pictorial treatment—without, in short, any sense of style. Take a single typical example, No. 169, *Like Heaven's Blue upbreathing through the Earth*, by Mr. Gilbert Foster. Every one has delighted in the sight of a wood "carpeted with bluebells"—the phrase recurs annually with the sense of wonder at their profusion—but this delight is by no means purely an æsthetic one. It is made up in part by the comparative rarity of the sight and the general sense of well-being which we experience at that particular time of the year. The expanse of blue is more interesting, but it is not essentially more beautiful, than the expanse of green with which constant habit has familiarized us, and which no one would paint by and for itself. A formless expanse of blue—and formless it is when thus translated literally into paint—has no æsthetic value when dissociated from all the sensations which accompany the sight of bluebells in actual life. Had Mr. Foster emphasized some particular beauty, interpreted for us the play of light and air, as Monet would have done, or shown us with more intensity than we can experience in real life the individual forms of the flowers, as a Primitive or a Pre-Raphaelite would have done, something would have been expressed; we should have known in looking at his picture some pleasure that, without being artists ourselves, we could not have gained had we been with him in the woods. But he has not done this, and in the clayey mass of pigment it is impossible to find any gain to compensate for what we lose in the act of translation from nature. We only take this picture as an example (neither better nor worse than the majority) of the lack of purpose and intention, the absence of any reason for existing, which characterizes the majority of modern paintings.

Of fashions and mannerisms there are, however, various examples. Suffolk Street would appear, indeed, to be the refuge of many such. A real style, even a bad one, is never out of date; a fashion becomes absurd the moment it is *démodé*; and it is surprising to find here not only the "plein-airist" extravagance which a few years ago looked smart and knowing, but also some habits so outworn and old-fashioned as to have an almost pathetic appearance. There are to be found here and there touching relics of Birket Foster's sprigged pinnafors and the illustrations to the early numbers of *Little Folks*.

Amid so much that is merely indifferent imitation or belated mannerism any approach to a real pictorial style stands out vividly from its surroundings. The President, Sir Wyke Bayliss, affords an instance of this in his *Louvain Cathedral* (91). It is, we think, an essentially bad style, theatrical and insincere to the verge of absurdity, but it is a definite pictorial style. Sir Wyke Bayliss is aware of the existence of the conventions of picture-making; he knows the value of composed lines, of concentration of light, of a consistent treatment of paint. He knows that, whether he himself would have discovered the fact or not, certain concessions and compromises are demanded by

the art of pictorial representation; and as a result the image he evokes has a consistency, and imposes itself more definitely upon the imagination than those of the younger artists who find themselves without any clue when confronted by the self-contradictory infinities of nature.—A little picture by Mr. J. R. Reid, No. 232, though by no means a good example of his art, distinguishes itself in the same way by its assertion of a decided pictorial convention. It is, unlike the vast majority of its neighbours, painted according to definite principles.—*A Girl in White* (69), by Mr. Gaskell, strikes us as showing an attempt (somewhat tentative, it is true) at realizing a definite scheme of tone and colour and a treatment of paint harmonious with the idea.

MR. STRANG'S ETCHINGS AT GUTENKUNST'S GALLERY.

WE confess to considerable curiosity as to what Mr. Rudyard Kipling would say to these interpretations of his stories by Mr. Strang. For Mr. Strang is no docile illustrator, endeavouring to reconstruct and express in line the visual images which haunted the writer's imagination; he is rather an independent creator, who has allowed the stories to start a train of images entirely personal to himself, and as a matter of fact curiously opposed in quality to Mr. Kipling's. In this we think he is fully justified by the results. His imagination is on a larger, freer scale, it ranges remoter fields and hints at deeper realities than its author's. There is in Mr. Strang's work none of the little high lights and clever accents which Mr. Kipling employs to enforce the actuality of his stories. A striking example is his treatment of *A Matter of Fact*. In the story the point lies in the contrast between the struggles of the blind monsters stirred up from the ocean bottom, and the up-to-date journalists who witness the scene; but Mr. Strang, having once got the key of weird and grotesque horror which the monsters suggest, refuses to break with it, and his travellers might voyage with the Ancient Mariner himself. His conception of Tommy Atkins is one that no military man would accept; knowing that we are supposed to be dealing with Mr. Kipling, we can just recognize him as such, but that is all. His Indian local colour is equally vague and wanting in verisimilitude. This, we admit, is failure from the point of view of illustration; but is not illustration, after all, a mistake? For understanding and enjoying stories our own images will always suit us best. And how contented the imagination feels when it is released from the particularities of time and space! what a chance for reality there is when actuality goes by the board! Mr. Strang's creations, however extravagant, however grotesque they may be, are intensely real. His men that are of no particular nationality, or class, or profession, are by so much the more real and credible men. His animals, though they show no signs of a naturalist's curiosity of detailed observation, are real animals.

The fact is, the imagination is convinced far more by its own work than by observation. We are thankful that we have never seen a mutinous elephant, but *Moti Gaj*, *Mutineer*, is exactly how we know that it must be and possibly never is. The clumsy shuffle of the hind legs, the flapping of the ears, and the awful gleam of the white tusk—these are the things which our terrified memory would surely retain if we had been there.

A test of real imagination is its power of making us accept its creations as part of our own experience, however unreal or impossible these creations may be. They kindle a sudden sense of recognition of something previously experienced. Mr. Strang's images impose themselves in this manner so forcibly that one cannot think of any alternative arrangements.

In one of the most beautiful of the series, *The Miracle of Purnu Bhagat*, the old hermit

sits under a tree in his mountain retreat. His hands are resting on his knees in a peculiar stiff attitude; we should never have thought of such a position, but we instantly accept it as the only possible one, as the completest expression of his age and character. Or again, in the *Gate of the Hundred Sorrows* the listless hand of the opium-smoker exactly expresses the loss of all nervous control.

Almost any one of the series illustrates the same remarkable command of characteristic form. This, it is true, can be acquired only by constant observation, but the observation can only become thus effective when it has been so perfectly assimilated that its results have passed into the artist's unconscious and instinctive activity. It implies rather a control of the principles of all natural appearances than a knowledge of particular and isolated phenomena. And it is just this that so few artists of the present time even make the attempt to acquire. They are content to pose a model for the particular purpose in hand; and the result is inevitably a mere verisimilitude to the actions of real life, and not, as it should be, a symbol of something more concentrated and purposeful than life itself.

But besides Mr. Strang's feeling for characteristic form, he shows his instinct for vigorous dramatic presentment in the general lines of his composition, usually a strongly marked diagonal sweeping across the picture, to which all the other lines are related either as variants or, where particular effects of emphasis are required, as sharp and sudden oppositions to the main sweep. In such a drawing as the *Taking of Lungtungpen* we recognize how much the artifice of the linear pattern counts in our sense of the ferocity and *elan* of the movement.

Mr. Strang has in these etchings used aquatint to an unusual degree and with the most successful effect. His wilful oppositions of flat masses of dark and light not only give unity and completeness to his compositions, but enforce the grim and lurid intensity of the imaginative atmosphere.

Mr. Strang has laid various artists under contribution in the formation of his style—Goya, Daumier, and his own master Legros—but no one could deny that the style he has formed is consistent and entirely personal. There is no trace of Goya's bitter cynicism; he is less impersonal and aloof than Daumier; and there is, even in his most horrible conceptions, a certain grotesque and humorous geniality which is peculiarly his own.

MISTAKES IN CHURCH DEDICATION.

CLERGY and others who ought to know better are constantly making blunders about the dedications of ancient churches, and doing their best to perpetuate historical falsities. A considerable amount of genuine church history can be found in the saint-names that really pertain to old fabrics, especially with regard to the introduction of Christianity into particular districts. It is, therefore, cruel work to deal lightly with such evidence. One of the last instances of woeful blunder in this respect is in the case of the noteworthy little church of Kingston-on-Soar, Notts. The very remarkable display of heraldic sculpture of sixteenth-century date, when Sir Anthony Babington added an aisle with a chantry to this church, has made the building to some extent famous. In Nichols's 'Collectanea' there is an admirable account of the fabric and heraldry and Babington alliances, written in 1843. The older part of the church had then recently been rebuilt. Last year it underwent yet another rebuilding, and was formally opened by the bishop of the diocese. The dedication of the church is to St. Wilfrid, and it is by no means improbable that it was founded by that much-wandering bishop. There used to be remains of pre-Norman work in the fabric. At the recent reopening the church was styled St. Winifrid, and actually a small image of that

saint has been placed in a niche over the south entrance. Is it too much to ask that bishops should inform themselves, personally or through their officials, as to the true dedications of the churches of their dioceses? As it is, the diocesan calendars are often most faulty in this respect, the editors apparently accepting without inquiry any name that may be sent them. The two printed authorities that can readily be consulted for dedications are Ecton's 'Thesaurus' (1742) and Bacon's 'Liber Regis' (1786). A considerable number of dedications are unfortunately omitted, but when given and compared with pre-Reformation wills or other authentic documents, these books are almost invariably right. Both of them give St. Wilfrid as the patron saint of Kingston. It is not long ago that the Bishop of Southwell preached at the reopening of Duffield Church, Derbyshire, on All Saints' Day, when it was confidently asserted that the church had that dedication, whereas the true one, with peculiarly interesting associations, was St. Alkmund. That mistake had to be rectified, but not until after a somewhat acrimonious and heated discussion in the local papers. But the lesson of that mistake seems soon to have been forgotten, for now another tiresome blunder has been perpetrated in the same bishop's presence. J. C. C.

NOTES FROM ROME.

TRUSTING to the semi-official account published by the daily papers in connexion with the discovery of a new fragment of the marble plan of Rome, which fragment I had not seen myself, I repeated in my last 'Notes' certain statements which I am now compelled to rectify. The new fragment does not belong to an alleged first edition of the time of Vespasian, and it does not represent the Pantheon before its reconstruction and alteration by Hadrian. It simply shows the plan of that section of Agrippa's Baths which we now call the Arco della Ciambella, and it simply dates, like all the rest, from the time of Septimius Severus and Caracalla, the restorers of the city after the great fire of Commodus, A.D. 191. The new fragment therefore does not differ in interest and in importance from the 1,038 pieces discovered in former excavations.

Four learned publications have already appeared on the subject of Sta. Maria Antiqua: one, by Prof. V. Federici, in the *Archivio della Società di Storia Patria*, vol. xxiii., 1900, p. 517; the second, by Prof. O. Marucchi, in the *Nuovo Bullettino di Archeologia Cristiana*, vol. vi., 1900, p. 285; the third, by Prof. H. Grisar, in the *Civiltà Cattolica*, 1901, pp. 228, 727; the fourth, by G. Fogolari, in *L'Arte*, vol. iii., 1900, p. 428. I have myself added to the literature on this wonderful church a contribution just published in the last number of the *Bullettino della Commissione Archeologica Comunale di Roma*, vol. xxviii., 1900, p. 299. The outcome of all these discussions and descriptions is briefly this: There are really two churches nestling among the remains of the great Augusteum and of its surroundings—or, to speak more accurately, there is a small oratory and there is a large church. The small oratory—for the establishment of which use was made of a classic hall, with a magnificent marble door, probably the shrine of Minerva mentioned so often by these so-called "military diplomas"—was dedicated to the forty martyrs of Sebaste; at least, their images occupy the place of honour in the apse; but it is not improbable that originally the oratory itself may have been named from its founder S. Silvestri in Lacu, the Lacus being, of course, that of Juturna close by.

The larger church must have been established within Caligula's buildings at a very early period, as shown by its own denomination of *antiqua*, which was already in use at the beginning of the eighth century. In fact, it was so *antiqua* then that it needed urgent repairs. They were made between 705 and 767, at the

expense of Theodotus, uncle of Pope Paul I., and of the Popes John VII. (705-707), Zacharias (741-752), and Paul I. (757-767). The "long and great" stairs connecting the church with the imperial palace above, and particularly with the wing turned by the said John VII. into an *episcopium* or pontifical residence, were repaired by his father Plato, who is styled "vir illustris a cura Palatii Urbis Romæ" in his own epitaph in the church of Sta. Anastasia. When and under what stress of circumstances the church, oratory, monastery of Eastern monks, and pontifical residence were finally abandoned, it is difficult to say. The last recollection of their existence, as far as we know, dates from the pontificate of Marinus II. (942-946), when an official, who had succeeded Plato in the "cura Palatii Urbis Romæ," built his own residence at the north corner of the House of the Vestals, and buried under the pavement of its kitchen the 828 Anglo-Saxon silver denarii which came to light again in our excavations of 1883.

I believe that the final abandonment of the Diaconia dates from the pillage and burning of Rome in 1084 by King Robert Guiscard, when the Forum and its surroundings disappeared altogether from the sight and almost from the memory of the living. No mention of it appears in the catalogue of Roman churches compiled by Cencius Camerarius (Honorius III.) in 1192. The Turin catalogue (which forms part of the "descriptio Urbis" composed between 1344 and 1347 under the auspices of Cola di Rienzo) states that the church had been rebuilt at a higher level under the name of "Sancta Maria de Inferno," but that it had already been deserted by its incumbent, "Ecclesia S. M. de Inferno non habet servitorem!" The reason of this abandonment must be found in the absolute unhealthiness of the place at the time, making it unfit for a human habitation. And yet we find it turned into a hospital in the second half of the fourteenth century. It then became the fashion among the rich citizens to remember this charitable institution in their wills. These legacies (generally of 10 florins each) were allowed to accumulate, and later on were invested in real estate. The hospital, however, soon shared the fate of the preceding institutions; the curse of malaria again caused its abandonment. The fate of certain courageous nuns who had taken possession of the empty wards was by no means better. They had to leave the place in 1518, and were in their turn succeeded by certain fanatic recluse women of the class called "immured" (*murate* or *carcerate*). They must have been gifted with specially strong constitutions, since they withstood the infection for nearly thirty years. In 1548, however, a fresh and more virulent infection broke out: many inmates of Sta. Maria de Inferno were carried off, and the few survivors, "dubitantes fortasse mori propter malum aërem quem habet dictus locus," fled from the accursed place.

I have been investigating the cause of these malignant outbreaks, traces of which are to be found even in the Middle Ages, and the result of my inquiries is this. When the Cloaca Maxima became choked with the accumulation of the debris of the fire and pillage of 1084, the rain-water and the sewage from the Subura, the Carinae, the Argiletum, the Vicus Patricius, &c., collected little by little in the hollow of the Forum of Augustus, where they formed the so-called *pantano* (swamp); and when the basin was filled to overflowing the polluted waters found an outlet in the direction of the Roman Forum, which they crossed diagonally in the direction of Sta. Maria Antiqua or Liberatrice. The faithful visiting the ancient church were obliged to cross the filthy stream by means of a regular bridge, a representation of which is given by Martin Heemskerck on p. 38 of his album (formerly in the Destailleurs col-

lection, and now in the Print-Room of the Berlin Museum). Every time the district of the Forum was upset by excavations the waters of the rivulet would fill up the cavities and form pools which became hotbeds of pestilence, the pernicious influence of which was felt not only by the wretched nuns of Sta. Maria Antiqua, but also by the monks of Sta. Maria Nova, although their cloisters were situated in the highest and best part of the surrounding district. The opening of the new sewer, the Chiavicone della Subura, in the latter part of the sixteenth century, ended this dangerous state of things.

Taking advantage of the scaffolding lately erected round the colossal group of 'The Horse-Tamers' in the Piazza del Quirinale, which was sadly in need of repair, Prof. Eugène Petersen, the Director of the German Archaeological Institute at Monte Caprino, has made this celebrated work of art the subject of some new investigations, the results of which have just been published in the *Mittheilungen*, 1900, iv. 309, under the title 'Die Dioskuren auf Monte Cavallo und Iuturna.' While the former, by a wonderful exception to the general loss in the destruction of Rome, has come down to us in its entirety, the other group discovered near the fountain of Juturna was hammered and split and mutilated by medieval lime-burners to such an extent that only a section of the body of one of the horses and the torso of one of the Dioscuri have been pieced together. Both heads of the heroes are missing, and that of one of the chargers. The one found, however, is considered by experts to be a masterpiece of the fifth century B.C., of a type which comes nearer to that represented in the panels of the Parthenon than to that of the pediment of the temple of Zeus at Olympia. This head is sculptured in white marble (remarkable for the great size of its crystals) from one of the Greek islands. Of the same material are the fragments of the bodies of the horsemen, while the bodies of the horses and the trunks of palm-trees, against which they rest, are chiselled in "grechetto" marble of much finer texture. The group therefore must have been restored towards the end of the Republic or at the beginning of the Empire, perhaps when the adjoining temple of the Dioscuri was restored in 119 B.C. by L. Metellus Delmaticus, or in 7 B.C. by Tiberius and Drusus.

I have already remarked in preceding 'Notes' that the neighbourhood of the fountain of Juturna was selected by the Curatores Aquarum as the most suitable place for the erection of honorary or votive pedestals and statues, and I have mentioned several names of magistrates from the Department of Waters which have been read on these marbles. Three more fragments have come to light lately, the first of which mentions a "Celi(us).....curator (aqua)rum et min(icie)," whom we might almost identify with Lucius Collius Rufus, the head of the department under Septimius Severus, if all the other names did not belong to the fourth century and to the Constantinian era.

All lovers of art and of Renaissance architecture are acquainted with the so-called Palazzo della Farnesina (P. de Regis, Silvestri, Linotte), which formerly stood in the dirty lane, the 'Vicolo dell' Aquila, among the most ignoble surroundings, and now appears in the most prominent section of the Corso Vittorio Emanuele, at the corner of the Via de' Baullari. Little or nothing was known of its history, of its builder, or of its designer; and because it bore on the frieze lilies of the same pattern as those on the coat of arms of the Farnese, it was nicknamed the Farnesina. Bramante, Antonio da Sangallo the elder, Baldassare Peruzzi, and even Michaelangelo have been mentioned alternatively as the designer of this little gem.

The city of Rome having entrusted its restoration (and the strengthening of its shaky foundations) to Comm. Enrico Gui, the President of

the Reale Accademia di Belle Arti di S. Luca, he set to work in May, 1898, to solve all the problems of the place, and his results are as follows. At two opposite corners of the building, facing north-west and south-east, Comm. Gui has discovered the records of its foundation in 1523, consisting of two inscriptions and of ten medals. The inscriptions say: "I, Thomas Regis [a latinization of Le Roy], from Messac in the province of Brittany, and in the diocese of Rennes, a clerk of the Apostolic Chamber, &c., have built this house in the year MDXXIII." And here follows a kind of coat of arms, ermine, surmounted by the royal crown of five lilies. The set of medals consist of a *giulio* (a ten-bajocchi silver piece) of Innocent VIII., from the mint of Macerata; five *giulii* of Alexander VI., one of Julius II., a *testone* (a thirty-bajocchi silver piece), and two *giulii* of Leo X.

This learned prelate was born at Tréhel, near Messac, a part of the village of Noë-Blanche, arrondissement de Bain, diocese of Rennes, in the present Department of Ile-et-Vilaine, the son of Raoul le Roy and Marie de Cazillon. Having been presented by Anne, Duchess of Brittany, to King Charles VIII., he followed his royal master to Naples, and settled soon after in Rome, where he reached the highest honours and secured a magnificent income. Having taken a prominent part in bringing about the concordat between Leo X. and Francis I., he received "letters of nobility," and was given the right of making use of the royal coat of arms, the lilies of France. This beautiful little palace could hardly have been finished when he died in 1524 and was buried in the French church of the Trinità de' Monti, where, however, no trace of his grave or of his epitaph can be seen now.

Whom did Thomas le Roy employ as an architect? Raphael, Peruzzi, and Michaelangelo are out of the question; the elder and the younger Antonio da Sangallo are suggested. Relying on an architectural sketch in the collection of the Uffizi, and the great similarity between the Palazzetto de Regis and another built by Antonio the younger in the Via delle Quattro Fontane, art critics have finally agreed to recognize the last-named as the designer of the residence of the French prelate. The property was left to a nephew of the name of Raoul Regis, whose son Pietro, a villain and a murderer, sold it in 1573 to Cardinal Flavio Orsino. It passed successively into the hands of the Martignoni, the Bucimazza, the Silvestri, the Linotte, and the Jorio, who sold it to the city of Rome in 1887 for the sum of 6,000l. When its restoration is completed it will be used as a Renaissance museum. RODOLFO LANCIANI.

Fine-Art Gossip.

ONE of the leading pictures in the forthcoming Academy Exhibition is sure to be that which, on a large, upright canvas, with rare brilliancy, tonality, and coloration, Mr. Abbey has painted of 'Knights Templars in Sight of Jerusalem.' Three champions, clad in thirteenth-century suits of banded ring mail and long white surcoats bearing the cross in red, have attained the summit of their road to the Holy City just when the sun, attended by the morning breeze, has risen above the mountain tops. Filled with joy, they look upon its towers and walls still in shadow, while the golden light breaks upon their faces, armour, and arms, and the wind rustles strongly in the half-black, half-white banner of the Temple which one of the knights bears, so that it stands between himself and the sky. His helmet, encircled by a golden and jewelled coronet, and his surcoat and its red cross are strongly relieved against the fluttering silk. His war-worn face is strongly expressive of passion. The second Templar stands on lower ground than the banner-bearer, and his face and figure are relieved against the form

of his companion; he is bareheaded, and the rapture of his mood is finely expressed. The third knight kneels in front of his companions, and ardently presses the cross-hilt of his sword against his breast. Of the vigour of the design there cannot be two opinions.

MR. WALTER CRANE'S principal contribution to the New Gallery, which will shortly be opened to the public, is a large, upright picture in distemper, 'The Fountain of Youth.' On a lofty pedestal the graceful, life-size figure of a naked nymph stands erect, and bears aloft a vase from which the mystical water of the everlasting spring pours copiously into the basin at her feet. Placed diversely about the marble retaining wall of the basin are various groups of men and women who have reached the much-sought goal of many efforts and much suffering. A damsel gives her aged and dying father drink from the water of wonders; a young mother suckles her infant; and a gallant youth approaches the basin to secure immortality for himself. The types and fantastic yet graceful motives which charmed the artists of the Renaissance, such as Crivelli and Mantegna, still charm Mr. Crane, and though anachronisms for us, they are most apt to the legend in view.

MR. BRITON RIVIERE will send to the Royal Academy a large oil painting comprising in the rocky vista of a Highland glen the walls of a rude cottage on our left; the tenant, a keeper, is in the act of locking the door preparatory to going on duty. The words 'To the Hills' seem to be addressed by the man to his three collies, who are bounding upon the upward path before their master.

SIR L. ALMA TADEMA'S admirable portrait of Prof. G. Aitchison, R.A., which will be his chief contribution to the Academy of this year, we have already described. While we are bound to congratulate Lady Alma Tadea upon the recent marked improvement of her health, we greatly regret to say that, for the first time for some years, she will this season send nothing to Burlington House.

MR. STANHOPE FORBES will exhibit at the Academy next month four pictures. The first is called 'January 22, 1901,' and represents the interior of a Cornish cottage kitchen, with one of its inmates reading from a newspaper the tidings of the death of the late Queen. The second shows, with life-size figures and on a large scale, the harbour of Newlyn with twilight in grey and silvery weather settling down and a boat leaving the pier bound for the Irish coast—this being the custom of the Cornishmen, who not only find their own boats and gear and pay for their own harbours, but catch the fish the Irish let pass. The title, "Goodbye! Off for Skibbereen!" explains itself as the exclamation of two comely girls seated in a skiff in front of the scene. An old man rows them towards the pier; his face is one of the best parts of the picture. The third work is a life-size bust portrait of a lady; while a second Cornish interior is called 'A Tale of the Veldt'—in which a wounded soldier returned from South Africa, with his arm in a sling, sits at the fireplace and tells his story to two old and deeply interested folks.

AMONG the pictures which will attract attention at the Guildhall, during the forthcoming exhibition there of works chiefly of Spanish origin, are the following, lent by Mr. Gambart, the work of painters now, or till recently, among the living: M. Domingo's 'Fair at Seville,' 'The Cabaret,' 'The Terrace at St. Germain,' and 'Goya's Studio'; M. Barbudo's 'Festa at Venice' and 'The Convalescent'; M. Villegas's 'The Storm,' 'The Bridge of Sighs,' 'St. Marco,' and 'The Giudicecca'; M. Pradilla's 'Scenes at the Roman Carnival' and 'The Rubens Hat'; M. Palmaroli's 'The Dancer'; and M. Ruiperez's 'Muleteers.'

MESSRS. DOWDESWELL exhibit at 160, New Bond Street two series of water-colour drawings,

being 'Some Castles, Abbeys, and Minsters,' by Mr. and Mrs. H. Hine, and 'The Year round in the Neighbourhood of Guildford,' by Mr. V. Fisher.

MR. ST. JOHN HOPE has now brought to a completion his series of reproductions of the splendid enamelled and painted gilt metal stall-plates of the Knights of the Order of the Garter. To the antiquary and the genealogist these stall-plates are of special value, whilst as a chronological series of examples of armorial art they are unrivalled. The present volume, which will be issued immediately by Messrs. Archibald Constable & Co., covers the Plantagenet period (from 1348 to 1485). The stall-plates are represented full size and in colours, and each plate is accompanied by descriptive and explanatory letterpress, with reproductions in many cases of the seals of the knights from casts specially taken for this work.

THE death of Mr. E. Eddis, a well-known portrait and Scripture-anecdote painter, whose motifs were always dashed with sentimentality such as inspired the art of Westall, Barraud, and Tresham, occurred in London on the 7th inst. Being then in his eighty-ninth year, he, with Mr. Cooper, had long been recognized as the oldest of English painters who have attained noteworthy positions. Becoming a pupil in Sass's School in Streatham Street, he made his way into the Royal Academy in 1825, and shortly after gained a silver medal there; his *début* as an exhibitor was made with 'A School Boy,' which was at Somerset House in 1834. Since that date and until 1883 he appeared with hardly an interval as a contributor at the Academy with in all 130 pictures (many of them being pleasing portraits of fashionable worthies, especially ladies and clergymen), at the British Institution, and at Suffolk Street. He worked frequently in crayons, much in the manner of George Richmond, but with a smoother and weaker technique; at his worst, however, he drew in a distinctly artistic manner, and had no need to slur the forms he delineated in order to conceal his ignorance of nature or indifference to beauty. The most acceptable of his portraits are those of Sydney Smith, Macaulay (1850), Lord Ebrington, Chantrey, Lord Braybrooke, and Bransby Cooper. Several of his portraits have been engraved, including his subject-pictures, and among those just mentioned, 'Jochebed' and 'The Raising of the Daughter of Jairus.'

M. ALBERT MAIGNAN has finished the large mural picture he was commissioned to paint within the dome of the chapel in the Rue Jean Goujon, Paris, which has been erected to commemorate the disastrous fire and loss of life attending the Bazar de la Charité in that street. The picture will be unveiled to the public within a few days; it is one of the finest works of the distinguished artist.

ARTISTS and art critics may be glad to know that, out of six thousand paintings offered for exhibition at the Salon, which will be opened in Paris on the 1st prox., the Société des Artistes Français has accepted not more than fifteen hundred examples. This does not, of course, include the works contributed by painters who are *hors concours* so far as not competing for honours is concerned.

MUSIC

Musical Gossip.

THE programmes of Mr. Robert Newman's London Musical Festival have been forwarded to us. On Monday evening, April 29th, will be heard, among other things, Bizet's overture 'Patrie,' Beethoven's Symphony No. 8, Liszt's E flat Concerto (Signor Busoni), and Wagner and Berlioz selections. On Tuesday afternoon Beethoven's

'Eroica,' Mendelssohn's Violin Concerto (Lady Hallé), and an Adagio for strings by Lekeu (for the first time in England) will be played. On Wednesday evening, with one exception, viz., Mozart's Pianoforte Concerto in B flat, though which of the five in that key is not stated, the programme will be devoted to compositions by M. Saint-Saëns: Symphony in A, symphonic poems 'Le Rouet d'Omphale' and 'La Jeunesse d'Hercule,' the Violin Concerto in B minor, 'Africa' Fantasia for pianoforte and orchestra, and 'Marche Héroïque.' MM. Saint-Saëns and Ysaye will appear both as conductors and solo performers. On Thursday afternoon Herr Weingartner will conduct his symphonic poem 'Das Gefilde der Seligen,' Op. 21 (first performance in England), and Beethoven's C minor Symphony. Herr Hugo Becker will be heard in Tchaikowsky's 'Variations sur un Thème Roccoco.' On Friday evening the programme includes Tchaikowsky's 'Pathétique,' Bach's Concerto for two violins (Lady Hallé and M. Ysaye), and Mr. Cowen's overture 'The Butterfly's Ball'; and on Saturday afternoon Mozart's Concerto in D (Dr. Joachim), Saint-Saëns's Pianoforte Concerto in C minor (Mr. Harold Bauer), Bach's 'Chaconne,' Mr. Elgar's Variations for Orchestra, and Schubert's 'Unfinished' Symphony. These last two concerts will be conducted by Mr. H. J. Wood.

THE programmes of the Joachim Quartet Concerts to be held at St. James's Hall during April and May include only standard works. Haydn is represented by two quartets, Mozart by two quartets; also his Quintet in C minor, in which Mr. Alfred Gibson will play second viola. Special attention is naturally devoted to Beethoven. At the first concert on Thursday afternoon, April 25th, the composer will be represented by the early Quartet in A, Op. 18, No. 5; the one in F minor, Op. 95, in Mendelssohn's opinion the most Beethovenish of all; and Op. 130 in B flat, the Finale of which was the last complete movement which fell from the master's pen. In addition to these works, each of the other programmes includes a Beethoven quartet: C sharp minor, Op. 131; F major, Op. 135; F major, Op. 59, No. 1; A minor, Op. 132; and E flat major, Op. 127. The third programme includes Schubert's Quartet in D minor. Schumann is represented by one work, the Quartet in A, Op. 41, No. 3, but Brahms by three—the Quartets in A minor, Op. 51, No. 2, and B flat major, Op. 67, and the Sextet in G, Op. 36 (with Messrs. Alfred Hobday and Percy Such for second viola and second 'cello respectively).

THE three Richter Concerts will take place at St. James's Hall on Monday evenings, May 20th, June 3rd and 10th, at 8.30. At the first Miss Katherine Goodson will play Tchaikowsky's Pianoforte Concerto in B flat minor. The programme will include Brahms's fine Variations on the Antony Choral (Haydn), and the 'Eroica' Symphony. The chief features of the second programme will be Dr. Joachim's 'Hungarian' Concerto, with Mr. Willy Hess as interpreter of the solo part, and the 'Pathetic' Symphony. The third programme will be entirely devoted to Wagner, when selections from all his operas and music-dramas, from 'Rienzi' to 'Parsifal,' will be given in chronological order.

KUBELIK, the young violinist who created such a sensation last season, announces six violin recitals at St. James's Hall on the following afternoons: Saturdays, May 4th, 11th, and 18th; Wednesday, May 29th; Monday, June 3rd; and Saturday, June 8th.

MADAME CARREÑO announces two pianoforte recitals at St. James's Hall on the afternoons of June 10th and 17th; Mr. Waddington Cooke one on Monday, May 6th; and Mr. Frederick Dawson one on June 15th.

THE "London Octor" will give three afternoon concerts at Steinway Hall on Thursdays,

May 16th, 23rd, and 30th. Octets for strings and wind are seldom heard, and the programmes will therefore be of interest.

MR. DONALD FRANCIS TOVEY will give three pianoforte recitals at St. James's Hall on Thursday afternoons, May 9th, 16th, and 23rd. At the second will be heard Beethoven's 'Diabelli' Variations, Op. 120; and at the third, Beethoven's Sonata in B flat, Op. 106.

MADAME BLANCHE MARCHESI announces a morning concert at St. James's Hall on Monday, May 13th, in memory of Verdi. The programme will include the 'Recordare' duo, the 'Ingemisco' and 'Confutatis' solos, and the 'Offertory' quartet from the 'Requiem.' The second part of it will be devoted to selections from Verdi operas. Madame Marchesi will be assisted by Miss Gertrude Calvert, and Messrs. Ben Davies and Thomas Meux.

MR. AND MRS. HENSCHEL are now completing a long and successful tour in America. They are expected in England towards the end of the present month.

THE *Musical Times* has discovered the house in which Sir Arthur Sullivan was born, and publishes in the current number a photograph of it. The humble, two-storied dwelling is No. 8, Bolwell Street (then called Bolwell Terrace), Lambeth Walk—"a thoroughfare apparently too insignificant to be worthy of a place in the 'London Directory.'"

ACCORDING to the *Musikalisches Wochenblatt* of April 4th, the Joachim Quartet from Berlin and the Soldat-Roger Quartet from Vienna will take part in the chamber-music festival to be given by the Beethoven-Haus Verein at Bonn in the middle of May. A quartet of wind players from the Meiningen Hofcapelle is announced; also, last, though not least, Herr Paderewski as pianist.

THE following is taken from *Le Ménestrel* of April 7th:—

"A Munich correspondent furnishes interesting details concerning incidents connected with the production of young Siegfried Wagner's new opera at the Theatre Royal. No such spectacle had been witnessed for many a year. It was, says the correspondent, one of the most scandalous scenes ever witnessed at our great theatre, and it would have been still worse but for the luminous idea of the engineer in charge of the electric light: he suddenly turned it off, and thus put an end to the cries, the demoniac howlings, the applause, the hissing, and the imprecations which broke out with great fury. The *fiasco* at Munich of Siegfried Wagner's new work would not, in spite of the shortcomings of the libretto and of the score, have produced such unfortunate demonstrations if the friends of the composer had not provoked the opposite camp by extravagant demonstrations, if the composer himself had not shown such eagerness to come forward, and if, after the curtain had fallen to the sound of hissing, it had not been raised again for Wagner to appear once more, and to be received with yet more strident marks of disapproval."

HERR DR. HUGO RIEMANN has been appointed extraordinary Professor der Musikwissenschaft at Leipzig University. Dr. Riemann has written many theoretical works, also a dictionary of music, which have been translated into many languages. He has also founded musical institutions at Stettin, Kiev, and other cities.

WE read in *Le Ménestrel* of April 7th that the Court of Appeal at Vienna has pronounced in favour of the relatives of Brahms, thus reversing the decisions of the courts of first and second instance. The large fortune left by the great composer will therefore be divided between twenty-two distant relatives, small Mecklenburg farmers. Luckily, however, an arrangement had already been concluded between these inheritors and the Gesellschaft der Musikfreunde at Vienna, whereby the musical library of Brahms and his splendid collection of musical autographs were to become the property of the latter, which in addition was to receive a sum of 2,000. By the same convention the sum

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of 2,400l. will be handed over to the Czerny Philanthropic Society at Vienna. In connexion with this the same paper relates a *bon mot* of Brahms. When at the zenith of his fame a friend spoke to him with enthusiasm of the immortality of great artists: "Yes," replied Brahms, tossing his head, "immortality would be a fine thing if one only knew how long it would last."

THE *Annuaire du Conservatoire Royal de Musique de Bruxelles* (twenty-fourth year) has just appeared. It contains an interesting notice by M. Alfred Wotquenne, librarian, of a precious manuscript in the library, purchased at Florence about ten years ago. It contains 140 Italian monodies of the commencement of the seventeenth century by only three composers—Jacopo Peri, author of 'Euridice,' the first known opera, Alessandro Striggio, and Caccini. There are also two small fragments from Peri's 'Dafne.'

PERFORMANCES NEXT WEEK.

SUN. Sunday Society Concert, 3.30; Sunday League, 7, Queen's Hall.
TUES. Stock Exchange Orchestral and Choral Society, 8, Queen's Hall.
FRI. Mr. Edward Lees's Vocal Recital, 3, St. James's Hall.

DRAMA

THE WEEK.

AVENUE.—'Nicandra,' a Mystical Farce in Three Acts. By Russell Vaun.

It is apparent from mediæval stories of diablerie and magic that those who rouse evil spirits are compelled, under pain of being rent into shreds and scattered to the winds, to keep them in constant employment. Poets have turned this belief to ribald uses, but serious works, such as encircling England with fortifications of brass, as narrated in 'The Honorable Historie of Frier Bacon and Frier Bongay,' have been undertaken by the devils at the bidding of conjurors who knew what they were about. Like a maladroït magician, Mr. Vaun has raised a very respectable spirit, and, being unable to find her anything to do, has undergone the penalty to be anticipated. Nicandra, his heroine, is a Lamia. No Libyan queen is she, and scandal reports no intrigue with Zeus. She has been at one time a priestess of Isis, and in consequence of some neglect of ritual has been turned into a snake. In this condition she has remained for indefinite centuries until an English collector purchases her and finds her temporary accommodation in Lowndes Square. Carelessness allows her escape, and she then, favourable conditions having been brought about, is able to resume her human shape. Inheritor of the wisdom of all the ages, and familiar with the obscene rites that rendered the worship of Isis scandalous even in the eyes of pagan Rome; possessor, moreover, of Cleopatra-like beauty, and animated by an intense hatred of the Christian religion, she might easily be rendered a type of the spirit of evil. Mr. Vaun gives her, however, nothing to do. Horatio, on receiving from Hamlet the very limited information as to the purpose of his father's visit, reasonably objects

There needs no ghost, my lord, come from the grave
To tell us this.

In a like spirit we feel that it requires no resuscitation of a brilliant and malign spirit to make a servant-maid abandon in defeat long-practised habits of cleanliness and allow herself to become grubby, or a re-

spectable and venerable matron to meditate the use of cosmetics and hair dyes in order to provoke to flight the family butler. Yet the influence of the snake-woman, gorgeous in beauty and irresistible in allurements, extends no further than this. If it is urged that the piece is announced as farce—it was first called comedy—the answer is that there is a kind of consistency to be expected even in farce. Mr. Gilbert has used with success devices similar to that now adopted. His Galateas and other characters existing under supernatural conditions have, however, underlying tenderness, beauty, and poetry. The proceedings of Nicandra are simply vulgar, and a contemplation of them for two-and-a-half hours is a weariness to the spirit. Mrs. Brown Potter looked wonderfully beautiful and seductive as the snake-woman. The performance was, indeed, fairly good all round, and the supernatural effects, including the transformation of the snake into the priestess and back again, were well managed.

THE MCKEE LIBRARY.

FAVOURABLE mention has already been made in the *Athenæum* of the first and second parts of the library of the late Mr. Thomas J. McKee, and of the manner in which it has been catalogued. The high standard is fully maintained in the third and concluding portion of the catalogue, which has just reached this country. The sale will be held at the house of Mr. John Anderson, Jun., 34, West Thirtieth Street, New York, on April 29th and 30th, the lots extending from 2,187 to 2,711. To the English collector this portion is far more interesting than either of the preceding, for it consists almost exclusively of English plays of the sixteenth, seventeenth, and eighteenth centuries, and comprises many articles which are excessively rare not only in America, but also in this country. The catalogue forms a really valuable bibliographical item, and each book is separately and fully described. In English auction catalogues many of the lots which in America are accorded independent entries would be bundled together in parcels of ten or more; and the prices paid for them would justify this summary process. But it is a well-known fact that many books which in this country are only worth about sixpence or a shilling each frequently sell for several dollars in the United States.

The arrangement of the catalogue is alphabetical according to authors' names, and the first entry but one is 'The Monarchick Tragedies,' 1604, of William Alexander, Earl of Stirling, an unusually rare volume (Mr. Greg only mentions the British Museum copy), which the cataloguer, with rare and refreshing modesty, does not even describe as scarce! The series of depressing tragedies of John Banks is complete in seven first editions. Of Lodowick Barrey's only play, 'Ram-Alley; or, Merrie-Trickes,' Mr. McKee obtained a copy each of the first (1611) and second (1636) issues, the latter having some interesting MS. notes by Mitford. But the first really important entry is that of Beaumont and Fletcher, who are represented by three early quartos, 'The Scornful Ladie' (1616), 'Thierry, King of France' (1621), and 'Cupid's Revenge' (1630), and also by a fine copy of the 'Comedies and Tragedies,' which was purchased for the trifle of 4l. at Sir Edward Sullivan's sale in 1890. Passing over the five plays by Aphra Behn, and four by Richard Brome, including a fine copy of the rarest, 'The Northern Lassie' (1632), and a fine example of the first issue of 'The Rehearsal' (1672), catalogued under the Duke of Buckingham's name, we come to what

seems to be an excellent copy of the very rare 'Cæsar and Pompey,' an anonymous and undated play, printed by "G. E. for Iohn Wright," of which apparently only two other copies (the Duke of Devonshire's and the Dyce) are known. This issue is usually considered, on very good grounds, to be prior to that which bears the date 1607, but Mr. Greg reverses the order without giving any reasons.

The series of Chapman quartos is remarkable, and starts with a fine copy of his first play, 'The Blinde Baggar of Alexandria' (1598), which was secured at the F. Perkins sale in 1889 for what now seems the ridiculous price of 8l. 5s. Although there are several copies known, this play is almost as rare and as difficult to procure as some of the Shakspeare quartos. Of 'Eastward Hoe,' in which Chapman collaborated with Ben Jonson and John Marston, there are copies of two of the three editions issued in 1605. Of the other plays by Chapman special mention may be made of 'Al Fools' (1605), 'The Gentleman Usher' (1606), 'Monsieur D'Olive' (1606), 'May-Day' (1611), 'The Revenge' (1613), 'The Conspiracie' (1625), and 'Cæsar and Pompey' (1631), all good copies of the first editions. Of the Cibbers, perhaps the rarest item is Mrs. Charlotte Charke's satire on Fleetwood, 'The Art of Management' (1735), of which Fleetwood purchased nearly the whole impression in the attempt to suppress it. Davenant is represented by eleven quarto plays, nearly all in first editions, beginning with his first essay as a playwright, 'The Tragedy of Albovine, King of the Lombards' (1629), which, however, wants the title; and also by Herman Melville's fine copy of the collected folio edition (1672-3). Thomas Dekker is also well represented, starting with the exceedingly scurrilous attack on Ben Jonson, 'Satiromastix, or the Untrussing of the Humorous Poet' (1602), and including John Mitford's fine copy of the very rare 'Magnificent Entertainment' (1604). The long series of Dryden lots begins with his first play, 'The Wild Gallant' (1669). The most important of the seven articles catalogued under John Fletcher is 'The Two Noble Kinsmen' (1634), a very fine copy of the rare first edition, on the title-page of which Shakspeare's name is given as joint author. All the plays of John Ford enumerated by Mr. Greg are represented in the McKee collection, and the same may be said of those of Henry Glaphorne. Both 'The Good Natur'd Man' (1768) and 'She Stoops to Conquer' (1773) of Goldsmith are described as beautifully clean copies of the first editions.

It was scarcely to be expected that the series of Thomas Heywood's plays would approach completeness, for they are among the rarest of their particular period. Even in the brief period during which Mr. McKee was collecting he managed to secure thirteen of the early quartos. The earliest of the eight Ben Jonson quartos is a fine copy of 'Every Man out of his Humour' (1600). The Marlow, Marston, and Massinger entries include several articles of great rarity, and between these entries and those of Shakspeare nearly every page contains a description of at least one uncommon play. Mention must, however, be made of one of these intervening pieces, viz., Thomas Preston's 'Lamentable Tragedy, mixed full of Pleasant Mirth, containing the Life of Cambises, King of Persia,' &c., printed by Edward Allde, circa 1570; it is not only very rare—scarcely half a dozen copies probably being in existence—but it is among the very earliest of the English dramatic productions written and arranged in the mechanical form for stage representation which has continued to the present time. It was the butt of contemporary wits, and is referred to by Shakspeare in 'Henry IV., Part I. From the excellent facsimile of the title-page one can quite believe that the McKee copy is an exceedingly fine one.

As regards the Shakspeare articles, Mr.

McKee started collecting at least half a century too late to achieve much success in this direction. His library includes, however, an imperfect First Folio, and good copies of the Third and Fourth. But there are in addition several interesting Shakespeare lots. From a sentimental point of view perhaps the most interesting is Burns's own copy, with his autograph on the title-page of the first volume, of Donaldson's edition of Shakespeare (1771); and the genuineness of the relic seems reasonably well established. There are copies of the first (1795-6) and second (1802-4) American editions of Shakespeare; and of the quarto issues of the plays by or attributed to Shakespeare mention may be made of 'Henry IV.' (1599), wanting the title-page; 'Sir John Oldcastle' (1600), a fine copy of this extremely rare play; and a very fine example of 'The whole Contention between the two Famous Houses, Lancaster and Yorke' (circa 1619); and there are several issues of the plays dating from the last quarter of the seventeenth century.

From the foregoing brief digest of Mr. Anderson's catalogue it will be seen that the McKee library of old English plays is one of the most important and comprehensive of its kind offered for sale for many years past. W. R.

Dramatic Gossip.

THE Olympic Theatre, with its memories of Elliston, Robson (whose entire West-End career was associated with it), Charles J. Mathews, Madame Vestris, G. V. Brooke, Helen Faucit, the Wigans, Miss Kate Terry, Mr. Henry Neville, and Miss Ada Cavendish, is now in course of demolition and at the point of disappearance. It stood on the site of what was once known as Craven House, and, though it has known intermittent periods of prosperity, has had in recent years a hard fight for existence.

THE transference of 'A Message from Mars' from the Avenue to the Prince of Wales's was successfully accomplished on Saturday night, and the piece established itself at once in public favour. As the hero Mr. Hawtrey counts on appearing at the Garrick Theatre, New York, on the 7th of October.

IT is stated that Mr. William Gillette will appear in the autumn as the detective in a dramatization of Sherlock Holmes.

MISS JANETTE STEER will in 'The Queen's Double,' the dramatization of 'Le Collier de la Reine,' to be produced at the Garrick Theatre, play the parts both of Marie Antoinette and Léonie.

MR. NAT GOODWIN is credited with the intention of playing Shylock to his wife's Portia in the forthcoming American revival of 'The Merchant of Venice.' This is less a novelty than a reaction. From the Restoration until the time of Macklin Shylock was regarded as a comic character.

A COPYRIGHT performance has been given at the Globe of 'After the Ball,' a farcical comedy by Messrs. Ferris, Matthews, and Doone.

MR. GREEN'S rendering of 'Le Monde où l'on s'ennuie' was given on Wednesday at Terry's Theatre, under the title of 'Lion-Hunters,' when it was received with much favour. Of the original cast the most notable survivors are Miss Nina Boucicault as Suzanne de Villiers and Miss S. Vaughan as the Duchess. Mr. H. B. Irving replaces Mr. Courtenay Thorpe as Bellac; Mr. Leslie Kenyon, Mr. Holmes-Gore as Roger de Cérans; Miss Helen Macbeth, Miss Agnes Miller as Jeanne Raymond; and Miss Kate Sergeantson, Miss Geraldine Olliffe as the Comtesse. Miss Jessie Fitzgerald as Lucy Watson, Miss Mabel Beardsley, and Miss Phyllis Blair are also in the cast.

'A BAD CHARACTER,' a new drama by Mr. F. A. Scudamore, was produced on Monday at

the Grand Theatre, Fulham, when it was supported by Mr. Julian Cross, Mr. Julius Knight, Miss Essex Dane, Miss Isabel Grey, and other actors.

'THE NIGHT OF THE PARTY,' a three-act farcical comedy by Mr. Weedon Grossmith, was given on April 1st at the Empire Theatre, South-end, and has since been brought to Brixton. The author played a servant who, during the absence of his master, entertains guests after a fashion started in 'High Life below Stairs.' Miss May Palfrey, Mr. Wilfred Draycott, and Mr. Oscar Adye were in the cast.

MR. T. EDGAR PEMBERTON, the biographer of many living actors, has issued a species of introduction to the approaching annual festival—the first of the century—at Stratford-upon-Avon, which is at once a history of the previous festivals and an anticipation of the next. Fourteen performances in all, of which all but two are Shakespearean, will be given. The first week will witness the revival of 'Much Ado about Nothing,' 'The Merry Wives of Windsor,' 'The Merchant of Venice,' and 'As You Like It'; the second, 'King John,' 'Richard II.,' 'Henry IV.' (Part III.), 'Henry V.,' 'Henry VI.' (Part II.), and 'Richard III.'

JUNE 3RD is the date fixed for the first appearance at Her Majesty's of Madame Sarah Bernhardt and M. Coquelin.

MR. WILSON BARRETT is engaged upon a drama, provisionally called 'The Christian King,' which will, it is supposed, be produced by him in London in the autumn, after some preliminary and test performances in the country.

MR. WILLARD contemplates a resumption of London management in the autumn.

IN 'Le je ne sais quoi' of MM. de Croisset and de Waleffe, produced on March 24th at the Théâtre des Capucines, Madame Charlotte Wiehe, a Danish actress who has obtained much popularity in Paris, and was seen in London at the Coronet Theatre, secured a conspicuous success as the heroine, an American heiress who marries a Parisian. M. Maurel, the well-known baritone, for the first time attempted comedy, with so little success that the experiment will not be pursued.

TO CORRESPONDENTS.—W. V.—H. L.—M. G.—R. T. W.—N. L. H.—received.
M. G.—Later.
No notice can be taken of anonymous communications.

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